

The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 13, 1921

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

**Writer of Scotch Songs and
My Latest Scotch Song Hit is
"It's the Swing O' the Kilts"**

JACK WYATT

AND HIS

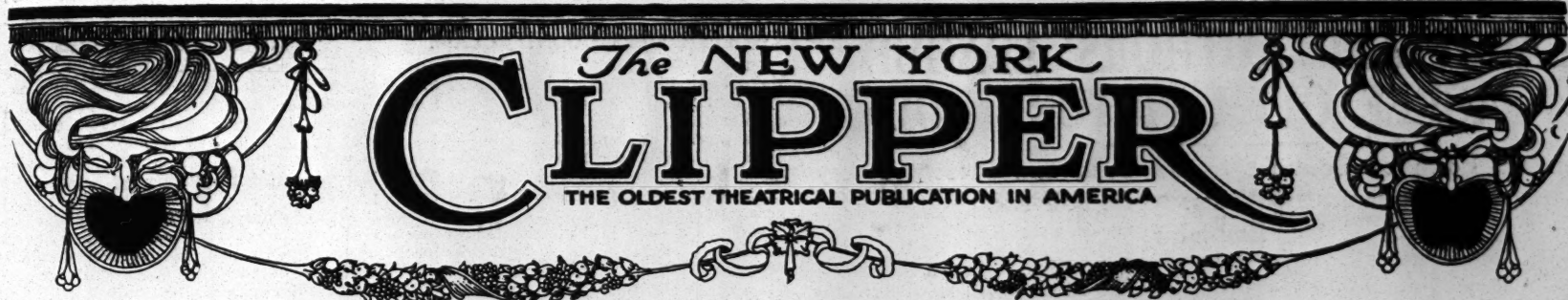
Scotch Lads and Lassies

8th YEAR FOR B. F. KEITH

**BOOKED
FOR**

57 WEEKS AHEAD

**I Never Had to Change Managers—FRANK EVANS is Mine
204 PALACE BUILDING**



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CANADIAN MANAGERS ENTERING PRODUCING FIELD ON LARGE SCALE

Trans-Canada Theatres, Inc., Controlling Big Chain of Houses to Make Dozen Productions—Is Buying Many American and English Shows

The Trans-Canada Theatres, Limited, which owns or controls practically all the principal theatres in Canada, is entering into the producing end of the business on a large scale, as was evidenced by the visit to New York last week of Mr. E. J. Sharpe, an official of the concern, for the purpose of buying shows to be sent over their circuit.

Mr. Sharpe succeeded in getting the Canadian rights for "The Bat," Wagenhals & Kemper's hit, which will be played on a percentage arrangement with that concern. The show will be cast in Canada. Mr. Sharpe is negotiating for several other shows, but left New York to return to Montreal because of the return from England of the president of the Trans-Canada company, George F. Driscoll. Driscoll went to England for the purpose of bringing over English plays with their original casts. It is understood that he has succeeded in this and will present at least a half-dozen of these English shows on his circuit this next season. In addition to these a number of new productions are to be made.

Last year Mr. Driscoll brought over two English shows, which were presented with great success in Canada. One of these was "The Maid of the Mountains," which had a very long run in London. Previous to its Canadian presentation it had been produced in the United States by Comstock & Gest, but was a failure. Then an English company was brought over by the Trans-Canada concern, and it made a

great hit in Canada. It was brought down to Boston after its Canadian tour but received a cold reception.

Mr. Sharpe is expected to return to New York soon to continue his negotiations for the purchase of shows for Canadian presentation.

The Trans-Canada Theatres, Ltd., began operations last year by the purchase of the interests of Ambrose J. Small, the well known theatre owner and manager who mysteriously disappeared shortly after the sale was completed and who has not been found since.

The company now owns theatres in a number of the larger Canadian cities, including Montreal, Toronto, Hamilton, Kingston and Peterborough, and is at present building theatres in Regina, Edmonton and Vancouver.

Besides the theatres directly owned or leased by the Trans-Canada company, practically all the Canadian theatres do their booking through its offices. Including the one, two and three-night stand houses booked by it, the Trans-Canada Theatres, Ltd., can give a show from twenty-five to thirty-five weeks of consecutive booking.

Canada's theatrical development is of recent date, and the country to the north is expected to be as rich a show field as the best sections of the United States. The consolidating of practically all the Canadian houses under one firm is a business move that will mean much to the Trans-Canada Theatres, Ltd., in the near future, according to New York producers.

ACROBAT BADLY INJURED

Tommy Faber, of the team of Faber Brothers, acrobats, is at the Bellevue Hospital in New York, suffering from a broken left leg and hip which he received from a three-story fall out of a hotel window in Wildwood, N. J., early Monday morning.

Faber had not been feeling well for the past few days and he arrived in Wildwood on Sunday, being booked at the Nixon-Nirdlinger house for the first half of the week. On account of the excessive heat on Sunday night he could not sleep, and about 4 a. m. he was sitting on the window ledge of his hotel room when he was seized with an attack of vertigo and fell to the sidewalk.

Suffering from internal injuries besides the broken leg and hip, he was brought to New York and arrived here Monday night at 9 p. m. William Stewart, of the N. V. A., met him when he arrived and had him taken to the Bellevue Hospital.

THE DAVIS CLOSING

PITTSBURGH, July 9.—The Davis Theatre here, which is on the Keith circuit of houses, will be closed on next Saturday, July 16. This is the first time that the house has been closed in twenty years. It will re-open in September. Mr. Blondell, of the Keith Vaudeville Exchange, books the house.

TURNED \$1,000 OFFER DOWN

DETROIT, Mich., July 11.—Miss Monica Hatton, pretty society girl, who is suing Arthur Stott, son of the late David Stott, millionaire miller, for \$150,000 for breach of promise, declined an offer to her by George E. Guise, general manager of the Charles H. Miles Amusement Enterprises, of \$1,000 to appear in vaudeville at Miles Theatre for one week following the close of the sensational trial.

BIG CAST FOR STOCK

BOSTON, July 11.—The personnel of the new Boston Stock Company, which opens at the St. James' Theatre in August, has been announced by Wm. C. Masson, the producing director.

Leona Powers and Walter Gilbert will have the leading roles. Others are Viola Roach, Helen Milholland, Morton Stevens, Mark Kent, Ralph Locke, Harold Chase and Florence Roberts.

MEMPHIS PRINCESS CLOSES

MEMPHIS, Tenn., July 8.—The Princess Theatre here, a motion picture and vaudeville house, operated as one of a chain, by the Memphis Enterprises, Inc., closed on Monday night for the Summer. The house will reopen about Sept. 1. None of the other houses operated by the same company will be closed this Summer.

CIRCUS WAR IN MIDDLE WEST

CHICAGO, July 9.—With six circuses billed to appear either in this city or nearby towns, and the Middle West, a war of circuses is expected for the next two months here. The John Robinson Circus started billing Chicago for Saturday and Sunday, July 16th and 17th, which brought down the Ringling press forces, who have placarded the town, announcing the coming of the Ringling, Barnum and Bailey circus for what is supposed to be a two week's engagement, starting on Saturday, July 30th. The Robinson Circus is billed to play Kensington, Ill., on July 10th, and the Sells-Floto circus, now in Montreal, is placarded to play Elgin, Ill., on July 19th, indicating that it is to tour the Middle West.

The Al G. Barnes and Howe London circuses are coming in this direction prior to a tour of the Middle West, and the Sparks circus has arranged to appear here in the middle of August. The Hagenbeck-Wallace show is playing Iowa at present.

All six of these are touring through the section from Chicago to the Mississippi River, within a few weeks of each other.

FASSETT PLAYERS TO DISBAND

ALBANY, N. Y., July 11.—The Malcolm Fassett Players which have been filling a highly successful stock engagement thirteen weeks at Proctor's Harmanus Bleeker Hall will disband on July 25th and reorganize as the Proctors Players and continue presenting stock productions indefinitely. The company will remain virtually the same with the exception of Malcolm Fassett and his wife, who is known to theatregoers as Miss Julia Morton. Mr. Fassett retires to begin rehearsals with a New York production starring Mme. Petrova.

Edward M. Hart, former manager of the Hall and representing Mr. Proctor, is now engaged in selecting a new leading man to succeed Mr. Fassett for the balance of the stock engagement.

CHAPLIN FIGHTS LAWYERS' CLAIM

LOS ANGELES, July 9.—Charlie Chaplin filed an answer last week to the suit of Samuel A. King and Russell G. Schuller, attorneys of Salt Lake, who claim \$25,000 for legal services when Chaplin was fighting his former wife's divorce suit.

The comedian puts a valuation of \$500 on their services for the two-hour conference and says that their advice was worthless and unused.

"FACE VALUE" OPEN JULY 18

ATLANTIC CITY, July 11.—Leo Ditrichstein will open at the Globe Theatre here the week of July 18th in the new play called "Face Value," presented by the Shuberts.

The play has been adopted from the Italian of Sabattino Lopez by Solito Solano.

GOLDEN TO DO "TIPS"

"Tips," a new play by Winchell Smith, went into rehearsal early this week and will be produced within the month. In the cast are Frank Monroe, Harry Davenport, George Schiller, Blythe Daly and Frank McCormack.

"DAD" IS FOY PLAY TITLE

Eddie Foy and his family will appear next season in "Dad" which has been written by Willard Mack.

"TEASER" IS BRILLIANT COMEDY

ATLANTIC CITY, July 11.—William A. Brady, having tried out "Dreamy Eyes" in Brooklyn little more than a month ago and having found that the title did not fit and that the construction was loose, had it rewritten under the title, "The Teaser," so it is now a brilliant comedy with sparkling dialogue and situations provocative of laughter. Martha M. Stanley and Adelaide Mathews, also the authors of "Just Married," have done themselves great credit in the rewriting and have turned out a comedy that not only delighted the audience at the Woods Theatre last night, but that bids fair to become as great a success as "Just Married."

As in the Brooklyn tryout, the feature of the show was the acting of Jane Grey in the role of the anxious aunt and Faure Binney as the young niece to whom all the males who encounter her are prey. Nor are the other characters cramped by the unusual excellence of the leading figures. Each character is given ample opportunity to display fully his range of histrionic ability, and Rose Winter, John Cromwell and Bruce Elmore made the best of their material and gave excellent characterizations.

The story tells of a vivacious young lady from Michigan who comes on a visit to her aunt, a society woman with ideas on the upbringing of children. From the moment her niece arrives Teddy Wyndham, the aunt, whose state of mind was formerly most equable, becomes tense and anxious, for her niece upsets her theories by capturing the hearts of all the men with whom she comes in contact.

Annie Barton, the niece, is forever getting into embarrassing escapades and she always finds suitable white lies to escape their embarrassments. It is these lies and their effects that put verve into the comedy. The play is a notable study of a girl who has just attained womanhood and who takes advantage of the power over men that she knows she possesses.

Despite the excellence of the play as a whole, it must again be pointed out that the authors have weakened its final effect by writing in a too happy ending that is not in keeping with the rest of the plot. But this will probably be remedied before the play is presented in the Fall.

Besides those already mentioned, the cast included Ellen Soderstrom, Marlette Hyde, Leonard Willey, Homer Barton, and Allen Atwell.

HOUSES CLOSING IN ROTATION

ELGIN, Ill., July 9.—Owing to the general slump and depression in the theatrical business, the managers here are trying to come to some sort of a working agreement whereby the various houses will alternate in closing.

The idea, if adopted, is to have at least one of the houses open all the time, the balance closing in rotation.

The Crystal Theatre, at Dundee, has already gone on a short time schedule, remaining open but five nights a week.

JOHNSON WANTS STAGE WORK

CHICAGO, Ill., July 10.—Jack Johnson, former heavyweight champion, who recently completed a year's sentence at Leavenworth, has wired a number of local theatrical agents that he is open to either vaudeville or burlesque engagements. He will probably appear as an added attraction with a burlesque show.

HEARST AND AUTHORS' LEAGUE AGREE OVER PICTURE POLICY

Standard Form of Contract to Be Used and Present Policy
Declared By Writers to Be Fair and
Equitable

The Authors' League of America has withdrawn its objections to the policy of the Hearst magazines of accepting fiction for publication only when an option on motion picture rights could be obtained by reason of the Hearst officials agreeing to use a standard form of contract, which was drawn up by the Council of the Authors' League, and also conceding to the authors one-half of any profits which might accrue by the resale of the motion picture rights.

The Authors' League and Hearst have been at loggerheads since April, when the policy of the *Good Housekeeping*, *Hearst's*, *Cosmopolitan* and *Harper's Bazaar* magazines was declared by the spokesmen of the League to be "probably the most serious blow to the free expression of ideas that has ever threatened American letters."

The executive committee of the Authors' League at that time put to William Randolph Hearst the following question:

"Is the International Magazine Company willing to agree that it will not in future make the purchase of any fiction rights contingent upon the granting by the author of an option on or the sale of the motion picture rights of said fiction?"

The International Magazine Company, of which Ray Long is the president, is the corporation that owns and directs all the Hearst periodicals.

The present policy of the International Magazine Company, outlined by Mr. Long, contains, in the language of the Authors' League Council, "no features which the executive committee considers inequitable or unfair to the interests of the members of the Authors' League." This policy, as expressed by Mr. Long, is as follows:

"The International Magazine Company is allied with the International Film Service, and because it can often join the promotion of its fiction with the promotion of its films to good advantage it must always be in a position to do so, and therefore requires an option on the motion picture rights to certain of the fiction which it publishes. However, the International Magazine Company and the International Film Service are not brokers in film rights. Where we purchase film rights it is with the intention of producing the film. The only cases in which we would ever consider reselling film rights are those in which, after the purchase, it becomes inadvisable, for one reason or another, to produce the film. The number of these cases which has arisen in the last three years is less than half a dozen.

"For the author to sell his serial rights and his film rights to the same company is decidedly advantageous to him. The only element which might be unfair to an author would be where an option might be used to purchase the film rights with the intention of reselling them at a profit. We have no such intention and we never had. As an evidence, the policy on which we are working and on which we are willing to continue working is as follows:

"An option on the motion picture rights will be required on stories written to order or under contract, the option price to be fixed by agreement with the author and the life of the option to expire thirty days after receipt of the completed manuscript.

"Manuscripts submitted in finished form and not written to order will be considered for serial and for motion picture uses practically simultaneously, and an offer for the film rights will be made practically simultaneously with the offer for the serial rights if the film rights are desired. There is no necessity for options on motion picture rights on manuscripts of this class.

"We have not and will not acquire motion picture rights except where production is intended. We have not and will not offer motion picture rights held under option, nor will options be exercised with the view to subsequent sale to other producers.

"In the event that our company purchases the film rights to a story on which we have had an option and later decides against production, those rights will first be offered to the author for repurchase by him at the price he received for them and thirty days will be allowed in which he may make arrangements for such repurchase. Should he fail to repurchase, the motion picture rights will then be marketed by the company to other producers and if there is a profit in the resale that profit will be divided with the author.

"This company has never tried to influence any author to build his stories so that they might make better films and it has no intention of doing so."

At the instigation of the Authors' League's quarrel with the International Magazine Company, William Randolph Hearst issued a statement in which he denied that his magazines were in any way connected with the newly formed International Story Company, which, according to the Authors' League, advertised that any inquiries regarding the picture rights of any story appearing in the Hearst magazines should be made through it.

BIG HOUSE FOR SOMERVILLE

TRENTON, July 9.—The Somerset Amusement Corporation has filed a charter in the office of the Mercer County Clerk here to do business from No. 337 East State street, Trenton, with William Reich as the agent.

They have announced that the first enterprise to be undertaken will be the erection of a million-dollar motion picture and legitimate theatre at Somerville which will be located on Main street, opposite the Court House.

The concern has a capitalization of 50,000 shares, 35,000 being common stock and 15,000 shares at 7 per cent preferred with a par value of \$10, while the incorporators are Edward Friedman, Milton Friedman and Samuel Weinstein, all of this city.

GOES AFTER MASHER

CHICAGO, Ill., July 10.—Annoyed by a "masher" on a street car here Friday, Mabel Hunter, a vaudevillian, dragged him from the car and, after a battle in which her wrist was bruised, her purse lost and her clothes torn, turned him over to a policeman. The man gave his name as Oscar Liljenstrom. He was fined \$100 and costs. Miss Hunter was commended by the presiding judge for her pluck.

STOCK CO. GIVES BENEFIT

WORCESTER, Mass., July 11.—Edwin Vail, director-general of the Poli stocks, staged a benefit performance for the Worcester Association for Undernourished Children at the Grand Theatre Sunday evening for which the theatre, stage crew, house attaches, and all the artists gave their services gratis.

Members of the stock company playing at the Grand, a special orchestra, and several vaudeville acts appeared in the bill which included two comedy skits, three vaudeville turns, and orchestral selections.

Despite the excessive heat the Worcester company remains a favorite and is doing good business. This is practically the same company which played here last season, spent the winter season at the Lyric in Bridgeport, and then returned here without a week's layoff.

T. M. A. MEETS ON WEDNESDAY

The annual meeting of the Touring Managers' Association will be held this Wednesday at the Hotel Astor. The election of officers will be held and important business will be discussed.

WOLPER FILES COUNTERCLAIM

Isaac Wolper, formerly president of the Mayflower Photoplay Corporation, who was sued recently for \$4,850 for breach of contract by William A. S. Douglas, authors' agent, has entered a counterclaim against Douglas for \$50,000 damages in the answer he filed through attorney Alfred Beekman of the law offices of House, Grossman & Vorhaus.

Douglas alleged in his suit that he entered into an agreement with Wolper whereby he was to receive \$5,000 if he induced C. Gardner Sullivan, the well-known scenario writer, to sign a contract to work for Wolper and Messmore Kendall, president of the Capitol Theatre Company. Sullivan signed with Wolper and a corporation was formed, called the C. Gardner Sullivan Corporation, but all Douglas says he was paid is \$150.

According to the answer filed by Wolper, Douglas, in violation of his duties as agent of the former, had a secret agreement with Sullivan whereby he was to receive a large share of any compensation, income or profits that the scenario writer was paid. Wolper alleges that Douglas also falsely stated to Sullivan that Kendall and Wolper had refused and were unwilling to finance the corporation or carry out the terms of the contract, and that Douglas induced Sullivan to cancel his contract, thereby causing Wolper damages in the sum of \$50,000.

Sullivan, according to his contract with Wolper, was to have full charge of the production of the pictures made, of which there were to be four each year, and was to write the scenarios, direct and title the pictures. He was to receive fifty per cent. of the stock of the company, and a guarantee of \$1,500 a week.

TO STAGE ACTOR BALL GAME

Two baseball nines, certainly talented if not athletically, will oppose one another when a team composed of actors headed by Frank Craven meets another made up of writers and artists captained by Tad at Bayside, L. I., on Saturday, July 16, in a game of baseball. Such a game cannot be umpired by ordinary mortals so Sam Harris and Irving Berlin have been chosen for the task.

The actors' team includes, besides Captain Frank Craven, Jim Corbett, De Wolf Hopper, Oscar Shaw, Gene Buck, Ed Wynn, Andrew Mack, Leon Errol, John Charles Thomas, Jack Hazzard, Fred Stone and Leo Carillo.

On the writers' and artists' team will be seen Tad, the captain, and Ring Lardner, Damon Runyon, Bill Farnsworth, Hal Coffman, George Herriman, Harry Herfield, Bud Counihan, Bugs Baer.

CAPACITY FOR COHAN SHOW

BOSTON, Mass., July 13.—Despite the fact that all other legitimate theatres are closed, George M. Cohan's "O'Brien Girl," a musical comedy, is playing to capacity houses at the Tremont Theatre, and bids fair to continue its run indefinitely.

Matinee prices are fifty cents to two dollars top; evening prices, including Saturday nights and holidays, are fifty cents to two dollars and a half. Last week the show played to a gross of \$17,000, which couldn't possibly be any better under the best of conditions, instead of the present situation which is acknowledged to be one of the worst slumps in theatrical history.

GODDARD THEATRE SOLD

SAN FRANCISCO, July 11.—The Turner & Dahnken Junior Corporation have purchased the Goddard Theatre in Sacramento.

It is said the price paid was \$95,000 and 25 per cent of the stock. The corporation has also purchased a number of motion picture theatres scattered through the state of Nevada. It is reported that the main reason for the above company securing a chain of theatres is to extend the output of the First National productions.

ACTRESS IS SOLE LEGATEE

Anna Cleveland, vaudeville and motion picture actress, widow of Harry B. James, a wealthy steamship owner to whom she was married July 8, 1920, was named as sole legatee of his estate under the will filed for probate in the Surrogate's Court.

"SPITE CORNER" SCORES

ATLANTIC CITY, N. J., July 11.—A story similar to the old themes of the Alleghany Mountains Feuds pervades the new Frank Craven play offered at the Apollo tonight, with the title "Spite Corner." The setting is a small town of average old-fashioned ideals and great intimacy of person with person.

There is family estrangement and opposition for several generations, which has its climax in the love of the sole surviving daughter of one side for the son of the other. Seven years' absence puts them farther apart and the insistence and wilful determination of the girl to keep her own beliefs holds them further apart.

The father desires to purchase the property of the girl for mercantile improvement, but encounters her ill will and refusal to sell. He tried every possible means to coerce her into submission without success. His death culminates the plot and puts another phase on the activities of progress versus the old ideas of youthful hearts.

There is no particular lesson in this "comedy." It is just a picture of life. Such comedy as it possesses grows largely through the looking glass effect which there is had to our own bad humors and to the queer customs and expressions of the village folk.

Undoubtedly Mr. Craven has achieved a second "First Year" from the standpoint of popularity, though in some points the plot does not possess the consecutivity of action of last year's writing.

Roberta Arnold as the young lady who has her own set way and holds fast to it without reason adds another triumphant bit to her credit. She plays a role of commonplace evenness with commonplace thoroughness that is quite unusual in our nervous actors. Few could carry forward so well the devious humanity that plays so largely on the emotions of self with naught but an empty stage to battle with. Such are the problems Mr. Craven has given this actress who is so fully able to meet them.

Jason Robards is the leading man, a definite character who does not greatly impress his stature upon the performance and there are townsfolk quite pleasant to meet. Eva Condon, Marie Day, Samuel Reed, Frank Burbeck, Mattie Keene, Stephen Maley, George Spelvin, and John Keefe come in this class.

"THE DETOUR" IS FINE DRAMA

ATLANTIC CITY, N. J., July 11.—At the Globe Theatre this evening Owen Davis, figuratively speaking, "jumped the track." This is not speaking of railroad tracks once common to plays of the type with which Owen Davis is associated.

It does relate to the forsaking of this type of play, however. Where to demonstrate his versatility—or to keep apace with Mr. Craven's debut of the same evening—we know not, but nevertheless it remains that Owen Davis has written and has produced a play of regular people living regular lives.

The story concerns the transferral of hope from mother to daughter. Then enter the fates and put the plan on the shelf so that daughter has to remain at home instead of enjoying city privileges. This is the "detour" which removes these stage folk from the customary routine, to which they once again return.

It is an idea, a "main street" of plainness and common folk, a bit of "natural" drama of the kind we are gradually coming toward. Mr. Davis seems to be hankering to get into the Frank Craven's Eugene O'Neil school. Just what are his chances for reformation remains to be seen, but he has taken a long and persuasive step toward the goal with "The Detour."

Minnie Dupree and Augustin help put the play on the firm footing of every-day life, and as it is customary with Miss Dupree's acting, the result is especially successful. Few finer actresses could mother a part so pleasingly as does Minnie Dupree.

WRIGHT GIRLS FOR WAYBURN

The Wright Girls, of whom Helen Pachaud is featured, who appeared in "Sun Kist," will be seen next season in one of Ned Wayburn's productions. Mrs. Wright has come on from San Francisco and is rehearsing the girls for a vaudeville production in which they will appear during the summer months.

COUNTRY-WIDE THEATRE SLUMP AT LAST REACHES BROADWAY

Sixteen Shows Now Playing and but Few Are Doing Good Business—Twenty-five Were Thriving During Corresponding Week of Last Year

Despite the fact that the theatrical business in New York is usually virtually unaffected by national business conditions, the Broadway theatres are now in almost as bad a way as those in the other large cities in the East and Mid-West.

Where last Summer at this time twenty-five houses were occupied by plays, Broadway has only sixteen shows on view this week.

In previous Summers New York has profited from the influx of out-of-town visitors and business people here either on pleasure or business. This Summer, it is estimated, the visitors to New York have decreased by at least one-half. The out-of-towner has always been a prolific show-goer and his patronage is badly missed by the theatre box office.

During the War, when people all over the country were making money faster than they could get rid of it in their own towns, they came to New York, and as a consequence the Broadway theatres prospered amazingly. Now that these same people are not only making less money, but are out of work entirely, many of them, the theatres are getting back to their pre-war Summer schedule.

Of the twenty-five shows playing last year at this time, at least sixteen, almost two-thirds, were strong drawing cards and did profitable business, at least twelve of

these sixteen being practically sellouts.

This week, of the sixteen shows playing, no more than nine are running at a fair-sized distance above the danger mark and no more than six of these are of the big success variety.

The nine substantially profitable shows now operating are: "Sally," the "Ziegfeld Follies," "The First Year," "The Green Goddess," "Lilliom," "Nice People," "The Bat," "Lightnin'" and "George White's Scandals of 1921."

Even these leaders were adversely affected by the exceedingly hot weather New York has been suffering from during the past ten days, but will unquestionably pick up their lost advantage as soon as the hot wave breaks.

Last year the sixteen shows which played to better than "good" business were: "Abraham Lincoln," "Cinderella on Broadway," "The Ed Wynn Carnival," "The Famous Mrs. Fair," "Florodora," "George White's Scandals of 1920," "The Gold Diggers," "Honey Girl," "Irene," "Jane Clegg," "Lassie," "Lightnin'," "The Night Boat," "The Storm" and "The Ziegfeld Follies."

The big picture houses along Broadway are also suffering from lessened patronage, although the slump as far as they are concerned may be attributed principally to the hot weather.

UNION DEMANDS TO CLOSE HOUSES

PHILADELPHIA, July 11.—Fifteen vaudeville and motion picture theatres will close next Saturday in an effort made by the managers to force the musicians' union to retract their demands for higher pay.

The musicians, who now receive \$44 a week, have asked for \$56 a week and \$2.50 an hour for rehearsals.

The managers say that the union is attempting to run the theatres according to its own ideas, and that they will not stand for any such condition.

The managers will hold a meeting on Tuesday to formulate plans to fight the musicians. They assert that the increase asked for will be refused.

"The musicians' union have dictated to us for the past few years," said one manager, "but business has fallen off so much now that we can afford to close up entirely and force the union to allow us to run our own business. If the musicians will not agree to our terms we will engage non-union men to take their places."

FOX HOUSE STILL OPEN

SPRINGFIELD, Mass., July 11.—Although four theatres, the Palace, Bijou, Capitol and Broadway, have closed by agreement on account of poor business, the Fox house is still open. The other houses closed with the intentions of not re-opening until September.

At the time they closed the various managers had requested the stage hands' and musicians' unions to accept a twenty per cent cut but no action was taken by the unions.

Fox's Theatre was expected to close with the others, the manager, Irving McDonald, having gone to New York to see William Fox regarding what action he should take at the time the joint agreement was reached by the theatre managers. He returned last week, saying he expected to hear from William Fox within a few days, but has evidently received no notice to close with the others.

FRIARS' SHOW FOR THE CORT

The All Star Jamboree, the co-operative show put out by members of the Friars' Club, which for the past week has been playing the nearby coast resorts, comes in to the Cort Theatre tonight (Wednesday) for a run.

The show got about \$10,000 on its week at the coast towns.

BIG SLUMPS IN AMUSEMENT STOCKS

The market value of amusement stocks in keeping with the slump that has overtaken theatrical enterprises has taken a decided drop, the most recent decline being that of the Famous-Players common which dropped a half dozen points or more in one day. However, as the company is earning more than twice its dividend, it can hardly be said that the slump is predicated on the earnings outlook. The dividend is secure, provided that the directors do not consider the present rate too high in view of the generally accepted idea that it is desirable to "conserve cash resources." The trouble with the Famous-Players seems to be that there is too much stock floating around the market, it never having been well distributed, and therefore easy to manipulate.

Another film enterprise whose stock took a drop is the Loew corporation, the market value of which had been hovering around 26 for some time, but is now down to 10½.

SHUBERT VAUDE. FOR DETROIT

DETROIT, Mich., July 11.—The Shubert-Detroit Theatre, which is to house the new Shubert Advanced Vaudeville in September, is being extensively re-modeled and re-decorated at an estimated cost of \$30,000.

The theatre, which is close to the Temple Theatre, the local Keith house, is being remodeled so that the seating capacity of the orchestra will be increased.

WOOD'S PLAYS REHEARSING

Rehearsals for "Getting Gertie's Garter," which opens July 25 at the Republic, began Monday. "The Pink Slip," in which Bert Williams and Harry Fox will be featured, will start rehearsals next Monday.

MOROSCO TO DO "LUCKY ONES"

Oliver Morosco had accepted a new play by Dorothy Donnelly, called "The Lucky Ones." He will give the play an immediate tryout in Los Angeles, and will bring it to New York if successful.

JANET BEECHER HAS A SON

Janet Beecher, the actress, in private life known as Mrs. Richard H. Hoffman, gave birth to a boy last week. Both mother and son are doing well.

HOWARD IN MIX-UP OVER CAR

CHICAGO, July 11.—Willie Howard, star in the "Passing Show of 1921," now playing at the Apollo Theatre, had his \$4,500 automobile stolen and burned up last week and the local authorities want to know the why and wherefor.

Frank Breen, who gave his address as No. 531 West Forty-ninth street, New York City, is held by the police, charged with arson and grand larceny, and when questioned as to his connection with the matter has been exceedingly noncommittal.

The car disappeared last Thursday night and Howard reported its theft. Later, it is said, he said that it wasn't stolen, but it had been taken by a man he knew as Beck.

The auto was found on the county line between Lake and Porter counties, Indiana, totally destroyed by fire. Two boys told Marshal Rose, of Hobart, Ind., that they had seen Breen destroy it and that two men had watched him from behind some thick bushes. They pointed Breen out to the marshal and he was placed under arrest.

When Howard was notified he told Deputy Sheriff Daugherty that it was "all a press yarn" and the car had not really been stolen.

On Friday the office of Sheriff Olds in Crown Point was visited by a man who said he was Daniel Webster of City Prosecutor Louis Piquett's office in Chicago, who said that he wanted to secure Breen's release. This Sheriff Olds refused to do, and Webster, who was accompanied by a man who gave him name as Morris, engaged a local lawyer to look out for the prisoner's interests, and went back to Chicago.

Six thousand dollars in cash was sent down to Crown Point by Willie Howard by John J. Garrity of the Shubert offices, for Breen's bail, but it was refused. On Saturday securities were presented by Webster for Breen's bail, and the authorities were about to accept it when two Chicago detectives entered on the scene and Breen was turned over to them. He is now in jail in Chicago.

Breen said that he was standing at Michigan avenue and Roosevelt road when he saw a car stalled at the curb and two men tinkering with it. He fixed the car so that it went all right and when they asked him to take a ride with them he jumped in. When they got near Hobart, he said, the men gave him \$20 with which to get some gasoline and some lunch. When he returned with the gas the car was gone, he declares.

Howard told the police that he didn't know Breen very well and that he thought his name was Beck. He said that the car was usually in the show's property man's charge. The property man, Henry Marsh, could not be found. Howard said that the car was insured for \$4,500, but that it had some valuable accessories on it.

Chief of Police Fitzmorris allowed Howard to return to the theatre after questioning him, but now it is said that he is to be called before the Grand Jury for an explanation.

The car was a valuable one and the reason for its destruction is a mystery.

MILLER'S CHANGES POLICY

MILWAUKEE, July 9.—Miller's Theatre in this city, which is a part of the Loew circuit, has changed its policy by cutting its show from ten acts to six. This will change the hours during which the theatre is open from noon to midnight, to 1 p. m. to 11 p. m. It will also allow for the cutting down of one stage crew and one set of house employees. The former policy of the theatre necessitated the use of two sets of each. The show will still be played under a continuous policy, booked on a split-week basis.

AUTHORS-PLAYERS INCORPORATED

Authors-Players, Inc., a new producing organization which will make its first production at a New York theatre early in September, has just been incorporated. Its first play, as yet unnamed, is by an American dramatist and the new organization plans to produce other plays by this and other American playwrights after the coming production has been made. A. C. Robinson is business manager of Authors-Players, Inc.

"DECLASSE" CAST GETS FULL PAY

The "Declasse" matter, which was arbitrated last week by the Actors' Equity Association and Charles Frohman, Inc., before Judge John C. Knox in Federal Court in the Woolworth Building, has finally reached a settlement by virtue of the decision handed down on Saturday by the judge.

Judge Knox decided that the members of the company were entitled to full pay from January 4th to January 27th, between which dates they did not play on account of the illness of Ethel Barrymore, and seventy-five per cent of their pay for one week which represents the notice they were entitled to by the closing of the show.

George S. Trimble, of the A. E. A., represented the cast of "Declasse," and Attorney Benjamin Paskus represented Charles Frohman, Inc., in presenting the case to Judge Knox for arbitration.

"Declasse" played in Cincinnati on January 4, being booked for the entire week, but was forced to discontinue the performances due to Miss Barrymore's sudden illness. It was expected that she would soon recover, but on January 8th the Columbus, Ohio, and Indianapolis dates were cancelled and the company was sent to Cleveland, where it was announced the show would open on January 17th, as Miss Barrymore was expected to be well enough to go on by that date.

On January 12th Miss Barrymore's condition became serious, and she was removed from her hotel to the hospital in Cincinnati and the Cleveland date cancelled. It was then announced by the show management that the show would open in Pittsburgh on January 24th and the company went there. On January 21, Miss Barrymore still being very ill, the Pittsburgh engagement was cancelled, and the company was notified that the show would open in Washington on February 7th. On January 23rd the members of the cast went to New York to wait until the Washington opening, and on January 27th they were notified by the Frohman management that the show would not be opened on account of Miss Barrymore's continued illness.

The members of the cast, by Judge Knox's decision, will receive a fraction over four weeks' salary, less whatever amounts they have drawn from Charles Frohman, Inc., during their enforced lay-off.

FORTUNE IN FIGHT FILMS

The New Jersey theatres showing the Dempsey-Carpentier fight pictures are playing to tremendous business. As the pictures are not allowed to be shown out of the State, people from New York and Pennsylvania are traveling to the nearby Jersey cities to view the pictures, which show the details of the fight in convincing fashion.

In Newark the Halsey Theatre, formerly the American Wheel burlesque house, has been playing the picture, which is in five reels, showing activities at both fighters' camps previous to the encounter, since Sunday, July 3, the day following the fight at the Jersey City arena.

The Halsey Theatre is giving eleven shows each day, running from 10 a. m. until midnight. The house seats 1,400 and a line of eager patrons is standing outside the lobby practically through the entire day.

Over \$35,000 was taken in at the box office of the Halsey during the week ending Saturday night. One dollar is the admission charge at all performances.

The picture will be played as long as the patronage warrants it, according to Herman Sinberg, the house manager.

The picture is also playing to S. R. O. houses in Atlantic City, where it is playing at the Criterion Theatre. Here the prices are 50 cents and \$1.00 and the show runs from 11 a. m. to 11 p. m.

"IRENE" BIG ON COAST

OAKLAND, July 9.—Despite the reports of a big slump in business for shows on the road, and particularly along the Coast, the "Irene" company has been doing good business. The show will open a week's engagement in this city on Sunday, July 10.

LOCAL MUSICAL UNION EXPELLED FROM AMERICAN FEDERATION

Appearance of Out-of-Town Musicians at Stadium Concert Brings Union Differences to a Climax—New Local Union May Be Formed

The long-expected decisive battle between the local Musical Mutual Protective Union and the American Federation of Musicians, which is the national body, has been commenced by the expulsion of the local union from the parent organization last week by the order of President Joseph N. Weber, head of the A. F. of M.

While President Weber announced that the ousting of the local union was made necessary because the local's officials refused to honor the transfer card of union musicians from other cities, this was vigorously denied by the head of the local union, Angelo Matera, who asserted that Weber expelled his organization because its present leaders interfered with his control of the union.

The Musical Mutual Protective Union, which has its headquarters at No. 210 East Eighty-sixth street, is the largest musicians' union in the world, having over 3,000 members.

The friction between President Weber and the local union, while it was brought to an acute stage by last week's occurrences, is of long standing, having had its inception about four months ago, when the present local officials obtained a court injunction restraining Weber from interfering with the running of the New York local.

When Samuel Finkelstein, the elected president of the local union, was suspended from office by the Board of Directors of the Musical Mutual Protective Union, charged with malfeasance in office, Federation President Weber issued an order directing the Board of Directors to stay their suspension of Finkelstein. When they refused to obey him he issued another order suspending the eight insurgent directors, who constituted a majority of the board. The eight directors, through their counsel, Jacob J. Schwebel, commenced action in the Supreme Court and obtained an injunction restraining Finkelstein and Weber from in any way interfering with the affairs of the M. M. P. U., and Angelo Matera, one of the eight directors, was appointed acting president of the local union.

At the recently held national convention of the American Federation of Musicians, President Weber received a vote of confidence and the attitude of the New York local was bitterly denounced.

Relations between the A. F. of M. and the local union have been practically discontinued up to the past few weeks, when the question arose of whether out-of-town musicians should be allowed to play at the series of concerts held at the City College of New York Stadium, the first of which took place last Thursday night.

This series of summer concerts, according to Acting Secretary Henry V. Donnelly, of the M. M. P. U., had been originally contracted for and arranged by the National Symphony Society, which has since been amalgamated with the Philharmonic Society.

DAVO INJURED IN ACCIDENT

Arthur Davo, composer and arranger, suffered a painful injury to his right eye last Tuesday which may result in the partial loss of the sight of that eye. Mr. Davo was walking west on Forty-fifth street in front of the new State Theatre, when a bad carrier, carrying a pail of mortar in which there was a stick attempted to throw the stick away, with the result that Mr. Davo received the blow across the eyes. Part of the cornea of the right eyeball was torn away, and the left eye was burned by the lime in the mortar. After receiving first aid at one of the builders' shacks in front of the theatre he was attended by a physician, who said that it will be several days before the extent of the injury to the eye can be known.

Robert Sterne, a member of the local union, was the contractor of the musicians hired for the National's concerts. Sterne, it is said, after some time had elapsed from the signing of the contracts told the musicians engaged that they would have to take a cut in salary. When they refused, saying they would hold him to the contracts, he said that the concerts had been taken over by a new organization, and that the National Symphony Society was not connected in any way.

A week before the time set for the first of the Stadium concerts, Sterne was notified by the local union that unless he lived up to the terms of the National's contract he would not be allowed to hold the concerts.

Sterne then notified Arthur Judson, the manager of the Stadium concerts, who announced that he would get musicians from other cities to take the local men's places. This Judson did, and it is alleged by local musicians that he was backed up in this move by President Weber of the A. F. of M.

The officials of the local union protested to Weber by letter and telegram against the bringing in of outside men, stating that the Stadium was unfair, but they received no acknowledgment from him.

Weber was in session on Friday with the National Executive Committee, which he had summoned for a special meeting, and that night he announced the expulsion of the M. M. P. U.

On Friday of last week, the day after the Stadium concert, the M. M. P. U. headquarters on Eighty-sixth street was crowded by at least 4,000 excited musicians, overflowing into the street, all indignantly censuring Weber for allowing the outside men to play at the concerts.

As it stands now, the musicians are in a peculiar position, especially with reference to employment in the theatres in New York, in road shows, and in the large symphony orchestras and the Metropolitan Opera Orchestra.

The local union has opposed any of the concessions asked by the theatre managers, touring managers and large symphony orchestras, and the action of the American Federation of Musicians in expelling the New York branch is tantamount to the taking up of the employers' fight against the local.

It is probable that the A. F. of M. will start up a new union in New York in opposition to the M. M. P. U., and in this case the fight will become bitter, indeed, according to local musicians.

The local union may also apply to the courts for an order restraining President Weber from excommunicating it from the body.

The present officials of the M. M. P. U. express their confidence in the strength of the union's position, and appear sure of final victory in the fight, which will be watched with interest all over the country.

WANT ORDINANCE CHANGED

An organized effort to solve the traffic problem in the theatre zone during show hours is being made by the Broadway Association which has appointed a special committee to study the situation. A meeting was held in the Hotel Martinique to discuss an amendment to the present ordinance, which makes Broadway a one-way street after seven o'clock in the evening.

The proposed amendment would make Broadway a north and south bound thoroughfare from Forty-second Street to Forty-seventh Street and Seventh Avenue would be made a south bound street between Thirty-fourth and Forty-second Street, and north bound between Forty-seventh and Fifty-seventh Streets.

Another meeting will be held this week.

CHANGES IN YIDDISH COMPANIES

Several changes have been made in four different Yiddish repertoire companies, which are now preparing for next season. The first of these is the Max Gable company, that has been playing at Gable's Theatre on the Bowery. This theatre was originally known as Lipzin's theatre, when Mrs. Lipzin played Yiddish dramas there some twelve years ago. On her death it was changed to the Old London Theatre, and for the past number of years, up to the time Gable took it over, has been operated by an Italian opera company. The theatre has now been renamed the Lipzin theatre, and will be operated by a new company under the direction of Messrs. Willinsky and Lowenfeld. They have engaged Miss Jennie Wallier, formerly of the German Irving Place Theatre, to head the companies there.

Max Gable has leased the Mount Morris Theatre, where he will present Yiddish repertoire starting in August with a company headed by himself and his wife, Jennie Goldstein. Incidentally, Gable has always done his own writing and producing.

The Irving Place Theatre, formerly occupied by the German Repertoire Company, is owned by Wilner and Romberg. The firm has now taken over active management of the theatre, and Max Wilner has secured Joseph Schengold and Mme. Bertha Kalich to head the new Yiddish company, which will open at the theatre in August.

The Jewish Art Theatre, which played for the past few seasons at Madison Square Garden, has secured for this season the Old Fourteenth Street Theatre, which is off Sixth Avenue. Joseph Schildkraut will head the company here.

ACTS STRANDED IN SAN JUAN

San Juan, Porto Rico, July 11.—American actors and concessionaires are in a bad way here, due to the scarcity of vaudeville and circus engagements and poor business.

A number of vaudeville acts who are desirous of returning to the United States find that they must wait until August as the steamship lines have a long waiting list.

Several acts brought here by a New York agent under the belief that their return transportation was arranged for found that there was very little work for them and that their return passage had not been booked.

The only theatres open are motion picture houses which ordinarily run vaudeville only one day a week.

Several American concessionaries here went broke and got jobs on the Porto Rico Railroad as strikebreakers. One was shot at by the strike sympathizers and quickly quit his job.

Among the acts still left here and stranded are Herman and daughter, Madam Sahara, Nellie Crawford and the Carlises.

NEW THEATRE FOR CHICAGO

CHICAGO, Ill., July 10.—Just four days after the announcement of Hyde Park's first big playhouse comes another big theatrical deal in the block just east of the proposed theatre, in 55th street, between Blackstone and Harper avenues.

C. A. Thompson, president of the Great Northern Building Corporation, has leased the William Derby property for 198 years at an annual rental of \$10,000 for the first 10 years and \$12,000 for the balance of the term. Mr. Thompson will erect upon the site a theatre said to have a seating capacity of 3,500. It will play vaudeville and pictures.

LOCAL TALENT IN STOCK

WASHINGTON, July 11.—George White's "Scandals of 1921," which was scheduled to play at the Garrick this week, having cancelled its engagement here to open in New York, the Garrick Players are presenting Lottie Blair Parker's drama, "Way Down East."

As an aided attraction local talent will be used in an interpolation of small, novel bits during the play. One girl will be the village fiddler, another will do eccentric dances and one will sing.

GRAND OPERA IN PARK

BALTIMORE, July 10.—An open-air season of grand opera will open at Carlin's Park here on July 18 with Mascagni's "Cavalleria Rusticana." This will be given for a week and will be followed by Verdi's "Il Trovatore." The company at the Park includes singers of prominence who have been with some of the prominent grand opera companies. Among these are Mme. Olga Carrara, a member of the Chicago Opera who will join the Scotti Grand Opera Company at the conclusion of her engagement here; Mile. Klinova, who was formerly with the Manhattan Opera; Auguste Parisse, formerly at the Casino Theatre at Monte Carlo. The chorus is recruited from the Metropolitan Opera House.

This is the first time open-air grand opera has been tried in Baltimore, and it is planned to make it a regular summer feature if it proves successful this year. The object is to create a music centre in Baltimore similar to Ravina Park, Chicago.

BIG ALIMONY FOR PEGGY JOYCE

CHICAGO, July 8.—Peggy Joyce, the former "Follies" girl, received somewhat more than a tenth of the \$10,000 a month alimony that she asked in her divorce suit against J. Stanley Joyce when Judge Joseph Sabath in the Superior Court decided today that she was entitled to only \$1,350 a month as temporary alimony. She was also allowed \$27,500 in solicitors' fees and \$12,500 as expenses for her suit, one of the largest counsel and suit fees ever granted in Cook county.

Attorney Alfred S. Austrian, Peggy's counsel, did not take kindly to the decision and immediately filed an appeal, which he said he would carry to the highest courts in the State. A bond for \$15,000 was issued to Joyce to cover the appeal pending the outcome of the action. To support her demands for alimony, Peggy asserted that her husband had caused her to give up a position paying \$700 a week and had taught her to live in a lavish manner.

TO DECIDE ILLUSION CLAIM

A hearing on the illusion of "Sawing Through a Woman," over which there has been considerable controversy between Horace Goldin, the magician and illusionist, and The Great Leon, who is also presenting an act of magic and illusions, will be held this week by the V. M. P. A. with Pat Casey presiding.

There will be a committee of four magicians including Harry Houdini, and several lay members of the N. V. A., before which a number of witnesses on each side will testify.

Leon was notified to discontinue doing the trick by the N. V. A. until the matter could be taken up, but Goldin was not so notified as has been previously stated, an inadvertent mistake having been made in the telephonic communication through which the information was furnished.

TALBOT STILL IN JAIL

Hayden Talbot, playwright and author, now in this country to interview prominent men for the Northcliffe newspapers, will not keep an appointment he has with Secretary of State Hughes, on account of being a guest at the Alimony Club in Ludlow Street jail, in default of \$10,000 bail.

Talbot was arrested June 9th on an order obtained by Mrs. Benedict Bristow Talbot, his former wife, who obtained a divorce from him and alleged that he owed her about \$12,000 in alimony arrears. The playwright asked the court to vacate the order telling him of his engagement he had with Secretary Hughes, but Justice Whitaker refused to release him unless he filed a \$10,000 bond.

Following his divorce he married Norma Mitchell, a motion picture actress, at Nat Goodwin's home at Santa Monica, Cal.

SIGNED FOR VILLAGE SHOW

Among those who have already been engaged for the cast of "The Greenwich Village Follies of 1921" are Al Herman, Ted Lewis, James Watts, Bird Millman, Gretchen Eastman, Ada Forman, Madge North, Mile. Vildhelda, Coroyne Paynter, Polly Platt, Lou Gorey, Trilby Clark and Florence Norman.

STAGE HANDS WAGE QUESTION STILL FAR FROM SETTLEMENT

No Action Taken Regarding Request of Touring Managers and Burlesque Producers for a Wage Reduction and Change in Union Rule

No action has as yet been taken in the stage hands' situation by President Lembke, of the International Alliance of Theatrical Stage Employees, in whose hands the union has placed full power to negotiate with the Touring Managers' Association and the Burlesque Producers' Association, although it was announced recently that President Lembke would investigate the situation as soon as he returned to New York from the Denver convention of the American Federation of Labor.

President Lembke returned to the New York office of the union on Tuesday, July 5th, and it was expected that he would have investigated conditions and conferred with the touring and burlesque managers by this time. At the office of the Touring Managers' Association it was said that nothing has as yet been heard from the stage hands.

At the union offices on West Fortieth street it was stated on Saturday that President Lembke was in Washington for a conference with American Federation of Labor officials.

The original plans had been for the entire National Executive Committee of the International Alliance to come on to New York after the Denver convention, to settle the difficulties with the T. M. A. and the B. P. A. but this plan has been changed. However the majority of the members of the National Executive Committee are officials of the New York office and are permanently located here, so that if necessary Mr. Lembke will be able to advise with them.

Mr. Lembke will confer with representatives of the Touring Managers' Association and the Burlesque Producers' Association during the present week, it is understood, and he will in all probability make public his decisions at the end of this week.

CHARGES ACTOR STOLE BOOZE

SAN FRANCISCO, July 11.—Ronald Slattery has sworn to complaints charging Richard Norton, sometimes known as Abbey, a motion picture comedian, with the commissions of two burglaries in his home at 2891 Bush street and departing with something like \$8,000 worth of whisky, a \$500 sealskin and about \$200 in jewels. At the present time Slattery is somewhere on the Pacific Ocean, with his wife, also an actress, and their 8-year-old daughter. They are on their way to Hongkong. Slattery swore to the warrants charging burglary before Police Judge McAtee. Detective Thomas Reagan sent a wireless and a cable to hold the suspects on their arrival. The Nortons are said to be well known in motion picture circles. They came here recently from Los Angeles.

SHUBERTS RE-OPEN CASE

The Shuberts have reopened their case concerned with the theatre nearly completed on the site of the Central Park Riding Academy, Nos. 962 to 932 Seventh avenue, Fifty-eighth and Fifty-ninth streets.

The hearing has been arranged for this week by the Board of Appeals.

Another case taken up by the Board of Appeals this week will be the application of Samuel Rosenblum on behalf of the Burnside Theatre Corporation, for permission to erect a motion picture theatre and store building at the northwest corner of East Burnside and Creston avenues.

CARNIVAL FOR ASBURY PARK

ASBURY PARK, N. J., July 9.—Arrangements are now being made for the annual Carnival which will be held here during the month of August. Arthur F. Cottrell, the director of the carnival, is preparing the programme.

The Touring Managers, and burlesque men also, have asked the stage hands' union to accept a reduction of 25 per cent in wages, and have also asked that those rules of the union which make it necessary for a small road show to carry a head for each department, such as an electrician, a property man, carpenter and so forth, be eliminated. It is the managers' contention that in most cases each stage employee carried by the show should be allowed to help one another out instead of sticking entirely to his own department. The granting of the latter request would greatly improve the potency of the small show as many more lighting effects could be used that are now eliminated owing to the necessity of carrying a special electrician.

It is not expected by the managers that the request for an acceptance of 25 per cent reduction in wages will be granted, as the Executive Committee refused this while in session in Denver. It is believed, however, that the request for the elimination of the rules binding each man carried to his own department will be granted. This in itself will be acceptable, for the most part, to the Touring Managers, but it is expected that the Burlesque Producers' Association will fight it. No action with regard to the expressed intention of the Burlesque Producers to maintain an open shop has as yet been taken by the stage hands' unions.

Union stage hands are signing with burlesque shows for next season, no lines having as yet been drawn by the union.

The matter of some settlement with the stage hands is being watched with much interest by all producers, as the expense in connection with them is an item which at present is one of the largest in connection with a big production.

HARRY DELF ROBBED

BALTIMORE, Md., July 12.—Harry Delf, late of the "Jimmy" company and now playing at the Maryland Theatre, was placed in an embarrassing position the other day when, after leaving the swimming pool at Clifton Park, he returned to his dressing room and discovered his shirt missing, apparently taken for the valuable cuff links. Therefore, when Harry returned to the hotel after the plunge, he was not the spick and span gentleman who set out a few hours previously, but a furtive individual with his coat collar turned up who sneaked through the lobby in great haste, much to the amazement of friends who recognized him.

RUTH CLIFFORD SUES

Ruth Clifford, the motion picture star, commenced an action last week against the Porto Rico Photoplay Company, Inc., for \$139,200, alleging breach of contract. Through attorney Louis Frohlich of the offices of Nathan Burkan, she placed an attachment for that amount on a film called "Tropical Love," belonging to the picture concern.

Miss Clifford played the star part in "Tropical Love," which was filmed in Porto Rico. She alleges that she was under contract to work for the company at the salary of \$1,500 weekly. The amount she is suing for represents the time still contracted for.

"KATE" IS NEW REPERTORY PLAY

"Kate," the American comedy by J. C. Nugent, the vaudeville performer, and Elliott Nugent, which will be the next production of the Repertory Theatre, will have the two authors as well as Ruth Nugent in the cast. It will open out of town the week of July 25 and will come to New York early in October.

ARBITRATING MARCUS CLAIMS

Claims having been filed by Equity members of the "Marcus Show of 1921," which closed its season recently, for pay they allege is due them for playing twenty-one extra performances. Abe Marcus, owner of the show, has agreed to arbitration, and a committee is in session as THE CLIPPER goes to press on Tuesday.

The performers claim that there was no arrangement made whereby they were to play extra performances without pay, but a number of the principals side with Marcus, who stated that they all agreed to play extra shows so that the company could stay out as long as possible.

The Marcus Show, which is very popular on the road, stayed out for fifty-six weeks before it was closed. It played to very good business during the Winter and Spring, but with the warm weather the box-receipts fell down considerably. He therefor decided to close the show and served the customary two weeks' notice on the company. When he did this, he said, members of the company came to him and said that they would be willing to accept a cut in salaries so that they could keep on playing, and also to play extra performances when necessary.

Accordingly Marcus agreed, and the company continued on a week to week basis.

In order to take advantage of any sort of theatre that had an open date, Marcus said, he cut the show down to tabloid form, and presented it at vaudeville and picture houses, the policies of which were sometimes to give two and three shows a day.

Business continued poor, however, said Marcus, and he closed the show.

Marcus is now rehearsing his new show, which he expects to be ready for the road in a few weeks.

Marcus as well as several of the members of the company declared that there was no justice in the claims filed but rather than have any misunderstanding with any performer he was perfectly willing that the Actors' Equity decide the matter.

JACK NORWORTH BANKRUPT

Jack Norworth, actor, song writer and theatrical producer, filed a petition in involuntary bankruptcy last week in the United States District Court. This was the second petition in involuntary bankruptcy filed during the week, Raymond Hitchcock having filed one earlier in the week.

Norworth, in his petition, placed his liabilities at \$17,104 and his assets at \$400 and claimed exemption upon the latter sum. His petition names thirty creditors, whose claims include royalties, commissions, judgments and salaries.



CORINNE ARBUCKLE

"BROADWAY'S COUNTRY GIRL"

A New Idea in Singles in a Novel Way
"Should be congratulated on not stealing bows—she doesn't have to."

"SNAPSHOTS OF 1921" CLOSES

The Selwyns' "Snapshots of 1921," which played its closing performance on Monday night, could not close on Saturday, as is usual, unless they paid the company one day's extra salary, on account of the one week's notice the company was entitled to, the notice dating from last Tuesday. The closing was sudden, due to the inability of the management to secure the agreement of the entire company as to a Summer schedule.

The piece had to draw about \$12,000 per week in order to make expenses, and as business has been poor, Norah Bayes, who was receiving \$2,300 a week, and holds a run of the play contract was asked, it is said, to destroy it and withdraw from the show, so that it could continue. The company, which received a small cut when the show first opened here, was asked to take another cut of 25 per cent. The 25 per cent cut was agreed to by the company, but as Miss Bayes refused to withdraw the management was forced to close the show.

The show has been playing on a week-to-week basis, the customary two-weeks' notice having been put up several weeks before.

The Selwyns, who put on the show in conjunction with Lew Fields, expressed their intentions of opening again later in the Summer.

Miss Bayes is leaving for a trip to Europe this week.

"Snapshots of 1921," which was announced as the first of a series with the same name, was an exceedingly expensive show, and on account of the serious Summer slump, lost a large sum of money for its producers.

NEWARK THEATRES CLOSE

NEWARK, N. J., July 11.—The Newark Theatre, the largest motion picture house here, which was recently purchased from Max Spiegel for over \$1,000,000 by the Adams Amusement Company, closed last Saturday for the balance of the summer. This is the first Summer it has closed its doors.

The Rialto Theatre, recently purchased by the Shuberts from Spiegel, will close on July 23, and alterations will be made to fit the house for the Shubert Advanced Vaudeville.

GUIDE ELECTS OFFICERS

On account of the death of Julius Cahn recently, new officers were elected last week by the Julius Cahn-Gus Hill Theatrical Guide Co., Inc. Gus Hill was elected president; Miss Sophie Cahn, sister of Julius Cahn, vice-president and treasurer, and F. C. Schopback, secretary. The concern publishes annually the Julius Cahn-Gus Hill Theatrical Guide and Motion Picture Theatre Directory.

MORE LOEW BONDS ISSUED

The American Bond and Mortgage Company is offering \$1,800,000 of first mortgage real estate gold bonds secured upon Loew's Theatres with interest at 8 per cent. The bonds are secured by two theatres already under construction and by the land at Broadway and Eighty-third street, this city, and at Broad and New streets, Newark.

CITY TO PRODUCE SHOW

CHICAGO, Ill., July 10.—Promoters of Chicago's "Pageant of Progress" are selecting a chorus of fifty girls who will appear in a musical comedy presented by the city. Will J. Harris has been engaged to produce the attraction. The girls will be selected from this city. There are nearly 300 girls in Chicago who have been forced to lay off, due to the bad season.

TWO MORE STORIES FOR MET.

Two stories are to be added to the Thirty-ninth street and Seventh avenue, corner of the Metropolitan Opera House, according to Brown's Letters, Inc., which announced yesterday the awarding of the contract for the work to the Perry Reid Company. The plans are by A. C. Fletcher, who estimates the cost of the change at \$50,000.

VAUDEVILLE

COAST ORPHEUM IS BREAKING RECORDS

NO SUMMER SLUMP FELT

SAN FRANCISCO, July 10.—Attendance at the Orpheum has been keeping up remarkably in spite of the general slump in the business and the hot weather. The Pantages Theatre, the only vaudeville house on Market street, the main thoroughfare, has likewise suffered little or no drop in attendance, almost every performance being played to an apparently filled house. The city is at present full of country folk, all of whom seem to patronize the theatre.

LOEW CLOSES CLEVELAND

CLEVELAND, July 9.—The Liberty Theatre here, which is owned by the Loew circuit, will close for the remainder of the summer tonight. The house has been playing under a full week policy of six vaudeville acts and a motion picture.

With the closing of the Liberty Theatre, here, the entire middle west is dark for the Loew circuit. Dayton, Indianapolis, Detroit, St. Louis and Pittsburgh have already closed.

WRITING FOR VILLAGE SHOW

Lou Davis, the writer of lyrics, and Harry Richmond, the composer, have had some of their joint work accepted by John Murray Anderson for the Bohemians, Inc., who will use the numbers in one of their forthcoming productions. One of the songs is called "The Davis Special."

For the last nine months they have been playing on the Keith and Orpheum time in a skit entitled "Varieties of 1921 and 1922."

ORPHEUM MANAGERS CHANGE

Edward A. Furni, formerly manager of the Orpheum at Duluth, will next season be manager of the Orpheum at Winnipeg. George C. Sackett, the present manager at Winnipeg will be transferred to the Orpheum, Minnesota.

E. C. Burroughs, present manager at Minneapolis has resigned and the future manager of the Orpheum at Duluth, has not been decided upon as yet.

STANDARD CONTRACT ADOPTED

DETROIT, July 11.—Principally through the efforts made by Fred Zaledie of the Zaledie Theatrical Agency of this city, the State Commissioner of Labor has approved a standard contract which every theatrical agency has had to use since July 1. Theatrical agencies formerly used slips instead of contracts and many ill practices arose since it was easy to avoid these impromptu contracts.

SIGNS WESTERN ACT

CHICAGO, Ill., July 10.—Menlo Moore, eastern producer, arrived in Chicago on Friday and immediately signed a number of standard western acts for his attractions. Mr. Moore announces that he will remain here three or four weeks, after which he will return to New York to prepare productions for the coming season.

LOEW MEN POSTPONE VACATIONS

J. H. Lubin, Moe Schenk and Johnny Hyde, of the Loew booking offices, have postponed their vacations until October. This was made necessary by the pressing business of the office at present.

EDWARDS REVUE FOR ORPHEUM

The Gus Edwards Revue has been booked for the Orpheum time and scheduled to open at San Francisco, July 24th.

NEW ACTS

Kathryn Rober, who has played in many productions including three seasons in "Pollyanna," "Zaza," "Sappho," "Romeo and Juliet," and other plays, and Arthur Sprague, who was last seen in "Three Wise Fools," have been teamed by Harry K. Gates to appear in a vaudeville sketch entitled "Colonel Jim From Oregon," which Mr. Sprague wrote.

Harry K. Gates is preparing a vaudeville act in which Marcelle Le Blanc, a French comedienne, who was recently brought to this country by Marinelli, will be starred. He will engage a male comedian to work with her.

Billy M. Weston and Jack Groves, the former recently with George M. Brown, are rehearsing a new singing and talking act in which they will open shortly on the Fox Circuit.

Janett Sisters, who closed recently with the Blanche Ring Show are rehearsing a new singing act, in which they expect to open in New London next Monday.

John Elliot and Girls are preparing a new act "In The Dancing Studio," which will open soon on the Loew Circuit under the direction of Sam Shannon.

Bobby Gillette is rehearsing a new bicycle and acrobatic single in which he expects to open the first week of August in a local house.

Ray and Norma Shannon are rehearsing a new act in which they expect to open on the Loew time shortly.

PARTY FOR DOHRING

SAN FRANCISCO, July 8.—A farewell party was given last week to Adolph Dohring, the Orpheum stage manager who is taking a month's vacation in the East during which he will act as delegate to the Theatrical Mutual Association convention at Toronto.

Invited guests included Arthur Newhouse, real estate man, Harry Campbell, Orpheum manager, John E. McGuire, manager of "Bubbles," Max Fogal of the Curran Theatre, Frank Savier, president of the T. M. A., Harry Etling of the Hippodrome Theatre, and Captain J. D. Huston of the Arizona National Guard.

LEGACY FOR JEAN GRANESE

Jean Grane, known on the Vaudeville stage as the "Italian Song Bird," received word yesterday that her uncle had died in Italy leaving her an estate of several thousand dollars.

Miss Grane, who came to this country fifteen years ago when a girl of eight, went on the stage in an act with several youngsters. She was the juvenile prima-donna, singing Italian folk song. After filling her engagements here she will return to Italy and claim her inheritance.

Her brother Charles appears with her in her vaudeville act.

COMEDIAN TO BOOK ACTS

CHICAGO, Ill., July 10.—It is rumored that Billy Mann, former blackface comedian, is slated for a position with the local offices of the Pantages Circuit. According to the report, Mr. Pantages personally has been in communication with Mr. Mann.

ARTISTS OUTING POSTPONED

The Artists' Representatives' Association outing which was to have taken place week of July 18 has been postponed till July 29.

THE GARDEN OPENS

The Garden, at Stuttgart, Ark., was opened last week and did a capacity business. Both vaudeville and pictures are being played.

VASSAR RE-OPENING

The Vassar Theatre, Poughkeepsie, N. Y., will re-open. July 15 as a first-class neighborhood house, with a seating capacity of 550.

STATE THEATRE TO PLAY VAUDE.

WILL OPEN ON LABOR DAY

While no definite statement was made at the Loew offices, it was learned early this week that the new State Theatre, on Forty-fifth street and Broadway, would be opened under a policy of vaudeville and motion pictures, and that it would be run on a split week basis, playing continuous performances. Whether the house would play five acts, as in other Loew houses, or eight acts, as in the American, has not been decided upon as yet.

The original idea was to present motion pictures only in the theatre, on the style of the Capitol or Strand Theatre. However, as Loew has still the New York Theatre and Roof, where he is presenting pictures, and incidentally making money at the same time, this plan was abandoned. For by running vaudeville Loew will in no way be interfering with his New York Theatre, or with Keith's Palace, which presents big time vaudeville, as the standard of the shows will undoubtedly be different.

The date for the opening of the house has not been definitely set. It is pretty certain, however, that the house will open on or about Labor Day, September 4th.

FANCHON AND MARCO IN VAUDE.

BOSTON, Mass., July 11.—Fanchon and Marco opened an engagement at the Keith house tonight and have six weeks to follow prior to the reopening of their show, "Sunkist," on Labor Day at an uptown theatre after which it will play its way back across the continent to the coast.

The vaudeville act will be seen at the Riverside and other local New York houses at which the pair will be headlined, their last appearance in vaudeville having been at the New York Palace five years ago at which time they opened the bill.

JACKSON WANTS INJUNCTION

BALTIMORE, Md., July 11.—Joe Jackson, the tramp comedian, who played at the Arena at Carlin's last week, applied to the local courts last week for an injunction restraining Reno, who is playing at the Garden Theatre, from using his material.

This is the second occasion that Jackson has had to resort to the courts against Reno, and the tramp bicyclist declares that he is going to follow his present action with a suit. Reno was formerly Jackson's assistant. Allen Bryant, Baltimore lawyer, represented Jackson.

TANGUAY AUDIENCE ON STAGE

SAN FRANCISCO, Cal., July 10.—Eva Tanguay caused such a sensation at the Pantages Theatre here Sunday that it was necessary to remove the scenery at four performances and seat a portion of the audience on the stage.

It is the first time in the theatrical history of San Francisco this has ever been necessary.

TWO MORE "PAN" HOUSES CLOSE

LOS ANGELES, July 7.—With the closing of the Pantage houses in Long Beach, and San Diego in this State, two weeks more of the Pantages circuit have been taken off the route for the summer. Both houses, which played a full week of vaudeville and motion pictures each, closed on Saturday, July 2. The houses will re-open in August.

CHESTERFIELD ON VACATION

Henry Chesterfield, of the N. V. A., left for a ten days' vacation and will visit his celery farm at Kalamazoo, Mich.

N. V. A. COMPLAINTS

Senor Friscoe has complained against the Jazzarimba Trio, alleging that the trio has taken his entire routine, including the same planted requests, the woman plant, and the same gags he uses with his plant.

Sylvia Varden has complained that William Seabury owes her car fare back to Seattle from New York City. She says that Seabury closed his act without giving notice.

J. Raymond alleges that Florence Moore is infringing on a gag used by him which he says he originated. The bit referred to it, "They used to say a woman's place is in the home, but that's been changed now, for the man is always home, and in the cellar." And some lines about "The man being like the Salvation Army, 'he may be down, but he's never out'."

TAYLOR ROUTES ACTS

Phil Taylor has secured routes over the Keith time for next season for the following acts: Carron and Sturgis, a piano and violin act; Fay and France, a sister act; the Aerial Ballett, with six girls in a toe-dance offering; and the Four Aristocrats, a female quartette.

He is also preparing a female minstrel act, with nine women, to be known as the "Colonial Minstrels." All of these women will double in brass and play concerts in front of theatres in which they are booked before each performance.

WANT CLUB EMBLEM USED

A campaign to have all N. V. A. members use the club emblem in all advertisements which they insert in the trade papers has been started by Henry Chesterfield, secretary of the National Vaudeville Artists, Inc.

All trade papers will have a supply of cuts of the emblem in six different sizes so that they will fit any ad.

Members are also asked to put the emblem on their letterheads and other stationery.

ENLARGING THE REGENT

HARRISBURG, Pa., July 12.—The Regent Theatre owned by Peter Magaro, will be enlarged to double its present capacity. The owner will expend \$100,000 on a new front, marble foyer and stairway. A new organ costing \$21,500 will be installed, and there will be 2,140 seats. This is the only downtown house that is not controlled by the Wilmer and Vincent interests.

SIGNED FOR NEW WAYBURN SHOW

Gladys and Sybil Fooshee, formerly with Ray Raymond in vaudeville, Edythe Baker, formerly of the Zeigfeld Roof, and Harry Howard have been engaged for Ned Wayburn's "Love-Knots," the Buffano-Price musical comedy which he will produce next season. The show will go into rehearsal early in August.

LOEW MGR. RESIGNS

SAN FRANCISCO, Cal., July 11.—William Kellner, who was the first resident manager of the Loew Theatre which opened several months ago in Eureka, Cal., has resigned his post and returned to San Francisco. William Kahler, who was assistant manager, succeeded him.

CROSS KEYS AND B'WAY CLOSE

PHILADELPHIA, July 9.—The Cross Keys Theatre in South Philadelphia and the Broadway in West Philadelphia closed for the summer tonight. Both houses play vaudeville and motion pictures on a split-week policy. They will re-open in September.

KLEINS CANCEL ASTORIA

The Klein Brothers, who were booked for the Astoria Theatre in Astoria the last half of week of July 4, failed to put in an appearance, caused by being compelled to rehearse to replace Smith and Dale in the Winter Garden show.

VAUDEVILLE

PALACE

Laura and Billy Dreyer, in a well-staged, beautifully costumed, and well-executed dance offering, went over exceptionally well in the opening spot, taking six curtains to decided applause, an unusual happening at this house. Their back-to-back dancing shows admirable technic, perfect synchronization and the result of long and arduous practice. Each individual feat received applause, including Laura's solo work and Billy's "Cuts," in which he has no superiors and few, if any, equals.

Palo and Palet, whom we have reviewed before, went over big with their novelty musical act, in which various instruments were played. The accordion playing at the outset is too long and could be cut; this would shorten the running time, which is too long. This is the first act the reviewer has seen which has the correct names in rhinestones on the instruments; took encores and stopped the show.

Franklyn & Charles were a bigger hit than ever and concluded the offering with a new trick. The top mounter jumps from the steps nine high in "Three" to a small trampoline table and is then received by the understander in "one" while leaning back over a chair in a hand-to-hand catch, almost at stage level. The raise-up from a body lift is then accomplished as in the former ending, described in detail before. The trick was a sensation and stopped the show, being the second act to accomplish the feat.

Mary Haynes registered strongly with her special numbers, impressions and talk; we have described Miss Haynes' act in detail before. Received strenuous applause, a large bunch of roses and was the third act in succession to absolutely hold up the proceedings.

Henry Santrey and Syncopated Society Band closed an excellent first half that moved with speed and showed versatility. It is one of the best first halves seen at the Palace in a long time.

Santrey did not work quite as long as when we last caught him and the improvement was noticeable. The act is clever and entertaining from start to finish. Went over strong and took an encore.

De Haven and Nice were a big laugh, opening the second half, their burlesques of various dances being screams, particularly the "Bubble" dance, which made a decided hit. The "Gladiators" bit is rather rough and did not get as much as the rest of the act. The dancing at the finish put them over to good hands and the encore bit, sitting on the footlights and telling gags, set them all laughing, even the head of the Keith Circuit.

"They're Off" was reviewed in detail in these columns recently; the act is entirely too long, running nearly an hour, and is based on the idea of "Checkers," a play of some years ago, but considerably revamped. It is well mounted and costumed, but rather weak on comedy and singing; in fact, quite weak on singing. Lucille and Garnette Love, the twin girls, looked well and were pleasing, but the honors went to Tommy Gordon, an excellent juvenile with good diction and an admirable way of punching across his points and numbers. Gordon stopped the act "cold" in the middle with the milkmaid number, tried to go ahead several times, held up his hand for the applause to cease, and was then compelled to say, "Thank you," before he went ahead; this got a laugh. Jimmie Parker was another bit hit, and the dancing of Harry White is also worthy of comment. The finish in "one" after the climax may be an artistic idiosyncrasy, but it is anticlimaxed by the ensemble and not worth enough to keep in.

Clayton and Edwards, on at a late hour, were a hit, although they have played the house quite frequently; the act has been reviewed in detail a number of times.

It was nearly five-thirty before the Eight Flying Blue Devils, an excellent act of ground and lofty tumbling, were on. The act is a good one and did well in the hard spot.

H. W. M.

VAUDEVILLE REVIEWS

ROYAL

An added comedy attraction was a Larry Semon picture at the end of the show. Pathe's Aesop's Fables continue to be more amusing with each issue. The finishing touch of propaganda with today's Fable about the "Ant and Grasshopper" was directed at the Bolsheviks.

Hazel Moran opened the bill with her lariat performance. One of her stunts was done with an 85 foot rope, Miss Moran announcing that she was the only woman who could successfully perform with a rope of such length. She also interspersed a few gags on the relative merits of ropes and men, which went over well.

J. Keirn Brennan and Jimmy Rule sang a few songs "in their own way" in the second spot. Mr. Rule was at the piano and opened with a few excerpts of Mr. Brennan's old songs. This was followed by two published numbers, and a new mother ballad by Rule, was done as a solo by himself. Toward the end of the act they specialized on Irish numbers, and for an encore sang a new one about President Harding.

Billy (Swede) Hall, with Jennie Colborn, and an unbilled young man, scored with their comedy skit "Hilda."

Edith Helena, billed as "Possessing the greatest vocal range in the world," accompanied by an unbilled girl at the piano, opened with an operatic selection. Her second number was Tosti's "Good-bye," the girl accompanying her on the harp. After a solo on the harp by the girl Miss Helena sang an Irish number, which she followed with a ventriloquist stunt with the aid of the violin. For an encore she sang "Then You'll Remember Me," from "The Bohemian Girl." Miss Helena has a rangy soprano voice that is remarkable, and good to hear, and has a pleasing personality.

Frank Wilcox and Company in "Sh-s-s," by Vincent Lawrence, proved to be a clever comedy sketch. There are two men in the cast besides Mr. Lawrence, and three women. Mr. Lawrence takes the part of a man who is out to one of his costumers' country home in search of more business and has a contract that he wants signed. The two partners who are to sign his contract are a scrappy couple who despise each other. At the same house is a girl to whom he was at one time engaged. One of the partners and his wife, the other with his fiancée and the girl to whom he was engaged, all start for the theatre but as it later develops all of the women have pleaded a headache in order to be alone with him, each woman thinking that she is the only one who has taken such a course. In the melee that follows he gets his contract signed, and is re-engaged to his old sweetheart.

"Broomstick" Elliot, the Village Nut, opened the last half with his routine of song and monologue, closing with his broom instrument. For an encore he played some "hick" jazz on a mandolin to a tremendous hand, getting better as he progressed with more encores and stopping the show before he was through.

Harland Dixon and the Palace Girls, there were but fourteen of them present, got away somewhat from the act they three ensemble dances of the girls which they did in "Tip Top" are preserved. Mr. Dixon has two new numbers and has cut out the Chinese costume. The act went over as usual, a bevy of shapely girls who dance with mechanical precision, and hold a line like many a military unit would like to hold it, ought to go over. Mr. Dixon offered a few steps as an encore.

Arnold and Miss Florence closed the bill with their novelty equilibrium entertainment, doing some balancing stunts with the aid of many bottles.

M. H. S.

NEW BRIGHTON

Only seven acts here this week, instead of the customary eight or nine, but the cutting down of one act was due to the length of the Four Marx Brothers' offering. The show ran just about the right length of time that it should, the audience getting out a few minutes after five.

The audience was an appreciative one and Madame Herrmann received an exceptionally good amount of applause at the close of her act for an opening turn. The "Noah's Ark" stunt, with which she closes, is the best in the act, and was the big punch. Some of her other illusions were somewhat slow, and from a view in a side box weren't very effective. That of pulling out various colored rags, and other things, was almost queered entirely for those sitting on the extreme right-hand side of the house toward the front.

Willie Solar "abadabered" and made all the other sounds with which he has been associated for some years. His numbers scored effectively and the Russian dance at the finish netted quite a few bows.

The bill had two ex-invalids on it, the first being Belle Hawley, who now appeared with Watts and Hawley. Miss Hawley has evidently benefited by her recent operation, for she looked sweeter than ever from the front, and also sang in very pleasing voice, in addition to accompanying Watts at the piano for his numbers. Watts is doing several new numbers since we last saw the act, the first being a "Wanna" number, which started the act in snappy manner. He has also cut down the major portion of his talk, but hasn't lost any of the laughs he formerly got, for they are secured by his delivery and numbers.

The other ex-invalid on the bill is Arthur "Red Harpo" Marx, of the Four Marx Brothers, who has also recovered from his recent illness. He, too, has not seemed to have lost out with the weeks during which he was laid up, for he seems more energetic in getting laughs with his comedy than ever. "On the Mezzanine Floor" also presents, in addition to the brothers, Hattie Darling, who looks pretty and dances nicely while playing the violin. Four other girls in the cast are all capable. It might aid the blonde's appearance (facially she is very attractive) if she could offset the top-heavy figure she shows by wearing the necessary "whatever-you-call-it." The boys are very clever, but the line in the fruit-eating part about "The other fellows coming with pineapples" should be eliminated, as it is fit for a stag audience only. The bit of taking the inkwell, placing it on the floor and expectorating in it is also in poor taste, and is by no means for a refined audience to see.

Craig Campbell stopped the show with his singing, the closing number being Tosti's "Good-Bye," and registering heavily. Campbell, his classic profile and his voice, became great favorites here. Hector McCarthy did well with the "Second Hungarian Rhapsody" for a solo.

It was Tom Patricola, with Irene Delroy assisting him, who scored the applause hit of the bill. His clog-dancing is remarkable and the famous perspiration streamed down in the usual rivulets. Miss Delroy is appealing, looks sweet, both facially and otherwise.

The Jordan Sisters offered their singing and dancing routine, going through from their first number to their last stunt without a walk-out.

G. J. H.

MINSTREL MONARCHS BOOKED

Minstrel Monarchs, novelty minstrel act that was put out by Green, Hocky and James Madison, have signed a blanket contract with the W. V. M. A. for a 25 week route.

RIVERSIDE

Gus Edwards' Revue is at this house this week; and, since it takes up much more time than any other act on the bill, it is no more than proper that it be the first to receive mention. It deserves much. For one thing the scenic and costume effects are novel and attractive. But of greatest interest to the profession are the proteges who appear in the act.

Gus Edwards is a benefactor of the stage because of the young new faces that he brings into it. Sandy, the little Scotch lad who appears at the close of the act, should be heard from anon. A born performer, he shows signs of becoming a great comic figure if he lives up to the promise his brief performance showed. And the others, Chester Fredericks, Alice and Hazel Furness, and the unnamed aspirants for glory, show promise of becoming as famous in time as have some of Gus Edwards' former prodigies.

Nor should Gus Edwards himself fail to receive his due amount of space. He is, of course, a fine showman and much of the credit for putting over his revues, even for the work of his justly famous prodigies, belongs to him. But in this act he whistles his cues to the others. This may be perfectly correct and proper in other houses, but it sounds very bad in the Riverside.

Next in reverse order, for Gus Edwards closed the show, were Miller and Mack. Good showmen both, they put over their turn for a goodly round of laughs and much earned applause. Perhaps the best thing in the act is the burlesque on the apache. If the other parts of the act were less entertaining, they were nevertheless very good. Their opening song and dance gets the audience right off, and, if interest does fall off slightly with the whistling bit, it rebounds with the next number.

Laurel Lee, who followed intermission, provided very good entertainment. She is a very comely and sweet young lady with a pleasant voice and a winning manner. If some of her stuff failed to go over as well as it might have, the cause might have been, in part, the weather which makes minds sluggish. She does too much, though she does her turn well. Her singing and pleasant ways will carry her far.

Tameo Kajiyama closed the show and went over for a great hand. Tameo has a great act and with more of the American push and an ability to get the sympathy of the audience from the start, he would bring down the house anywhere any time.

Preceding him were Earl Hampton and Dorothy Blake, purveyors, in their act "Beaucoup Nuisance" of "subtle" comedy that could not have missed its mark if the medium had been hard red bricks. Their material is poor and so obviously depends upon prurient imaginations for success that the laughter that it does bring is shamefaced and apologetic. The fact remains, nevertheless, that Hampton shows the qualities of a good comedian and his partner bears him up well. With better material there is no reason why he should not rank with the forefront of vaudeville comedians.

The Bernivici Brothers, in the spot before, were much better than the last time we heard them. Their violin playing was fairly good, though they were terribly out of tune with one another and with the orchestra in one spot toward the close of the act.

Alice and Mary McCarthy did not go over as well as they did recently at the Regent, but they received a very good round of applause for a second spot. If the changed billing, "Two little girls in 'Blues,'" resulted at all from the writer's review of the act, it gives him much gratification to write that the new billing gives the act a better start.

The La Belge Trio opened the show and did well with a number of well executed acrobatic tricks.

J. G.

V

EVILLE

AMERICAN

The Manellos with Chinese makeup and dressing opened with gymnastic feats that were of the small time order.

Second on the bill were Connell and St. John, fellow and girl, the latter a blonde of the doll type, with a voice that fit the type and seemed to emanate in much the same manner as a plaything would when you pulled a string.

The man sang a number of songs that he did in a single at the Campus recently. He must have spent a great deal of his time living in a flat, for he sang that way, not occasionally but nearly all the time. Some dancing was done. This was the best part of the act.

Burt Shepard, in a crackerjack whip act, in which some excellent feats were performed with skill and precision, proved to be the only act in the first half that showed much talent or class. Shepard has one whip 100 feet long and the American stage is quite small; Shepard said "my act is too big for this house, newspaper men take note." We did take note and we agree with Shepard although he did manage to crack the whip. Badly handicapped, Shepard made a hit aided by his petite and pretty assistant.

Senna and Stevens, a colored fellow and another doing a Chinaman, did some small time talk for the opening. It was about laundry and did not have a laugh in it. The colored fellow and the Chinaman proceeded to mix it up, the Chinaman waving his arms in the air and the colored fellow landing quite a few wallops. There was a number about something or other by the Chinaman, just what we couldn't understand nor why, and the other fellow wasn't much better with "That Dawg."

Some dance steps at the finish sent them over for hands.

McCormack and Regay, whom we have reviewed before closed the first half weakly. There is nothing in the act to make it stand out or to land a punch. The "business" of the fellow using the ribbons of the girl's hat to wipe his nose is uncouth and disgusting.

Billie Regay did a couple of Jazz songs and a dance, and changed costume a couple of times. Did a flop not getting enough applause to take even one curtain.

Following the intermission, the orchestra rushed through an old number in a careless fashion.

Rose Garden, formerly Rose Berry, started off fairly well but landed nowhere. She was billed as "Rose Garden and Her Trusty Piano," but the "Trusty" piano proved to be a rusty piano, for it was frightfully out of tune and very much "tin-pan." For detailed review see under New Acts and Reappearances.

Wilcox, La Croix and Co. in the same act we have reviewed several times, held the next spot. The genteel heavy Dale, has a new man in the part, not nearly as good as the former fellow, and the girl playing "Norma" seemed new also. The finale has been changed and in its present shape is not nearly as good as formerly. There is no reason given for the husband and wife leaving which is technically poor anyway, and the line to the heavy "get out of here," doesn't mean a thing. The other finish is much superior and the act would be better were it changed back to the former way of playing.

Harry Lee in a monologue had one thing in his favor; the act was short.

Coming from the audience as a plant and saying he was the manager and that Harry Lee had failed to appear, he went on the stage and did some talk and a couple of songs.

Lee casts aspersions on actors, saying "how many actors eat," and refers to them several times in a slighting fashion.

Harry La Vail and sister closed with an acrobatic act in which both did several good feats on the rings and trapeze. The girl looked pretty and both were neatly attired.

H. W. M.

SHOW REVIEWS

EIGHTY-FIRST STREET

"The Billy La Mont Trio" opened a bill that is a good vaudeville show every minute that it ran. The Trio opened with one of the girls singing a solo, and the other performing on the wire, doing some fancy steps. The girl on the wire was joined by the man in the wire stunts while the singer remained and assisted from the stage. The couple pranced up and down the wire, one at a time and together in the best assortment of wire walking, running, dancing and other clever stunts that we've seen some time. An opening act that could hold down a better spot with honors.

Marie Walsh and Irving Edwards, two clever youngsters, followed with their "Symposium of To-day's Taste," a bright and sparkling line of dialogue, song and dances.

"Take My Tip" is a farce that is well done by William H. Macart and Ethlynne Bradford, assisted by an unbilled girl and boy. The act is unusually clean cut and is plentifully besprinkled with laughs and smart lines. The piece opens in "one," with the unbilled couple arriving as a pair going to the race track, depicted on the drop. They are engaged and the boy has a roll in his pocket of the munificent sum of 2,500 simoleons which he intends to bet on a horse and win enough money for a honeymoon and other expenses. He has a letter to a judge who is going to help him pick a horse, etc. The judge appears shortly as well as a statuesque "countess," played by Macart and Bradford. The youth gives the "Judge" a thousand to bet on a horse and the act goes to "three" as a room in the home of the "countess." The boy has lost his thousand the judge's excuse being that it rained and their horse was a fast track animal. The youth is infatuated with the countess and the judge promises to help him. In the meantime the judge and the countess exchange confidences and it develops that he is a crook, the countess agrees to help him fleece the boy of the rest of his dough. The act ends with the countess turning out to be a detective and by a ruse she gives the boy the money he has lost and the judge another chance to go straight. The judge marries the youngsters, which like the rest of the act was comical to the extreme.

Charles Harrison and Sylvia Dakin, assisted by Billy Hogue at the piano in "The Three of Us," presented an entertaining assortment of dances, songs, and impersonation, all of which was good. Their closing bit, a Romeo and Juliet scene, went over good. The encore was a burlesque on a brass band, Harrison as the leader playing a cornet, while the other two played a trombone and cornet.

"Yvette," with Eddie Cook and Kino Clark in "A Smart Production" opens in "three," both men, one of them at the piano and the other as though he were composing a song. Yvette entered soon with her violin singing an explanatory song, which was followed by a saxophone solo by one of the men. After playing a duet, Yvette played a solo on the violin "Souvenir," demonstrating that she could play the instrument well. After several bits by the saxophonist and Yvette, in single and doubles they closed with a song, "A Backyard Romance," all three with instruments, drum, clarinet and violin. Miss Yvette displayed considerable pep all through the act, which went over well.

Frank Van Hoven, "The Dippy Mad Magician," closed the show scoring a knockout before he was through. He borrowed his "ladies handkerchief" this time from a Miss Beth Berri, a fellow performer who was in a box.

M. H. S.

BROADWAY

The attendance on Monday night was much larger than it has been on an opening night here in some weeks, and the curious part of it lies in the fact that there wasn't one vaudeville act on the bill big enough to feature in lights, as a draw. Instead, the electric signs were occupied with two films, one bearing Larry Semon, in "The Bakery," and the other Hope Hampton, in "Love's Penalty."

The music for the news reel here this week is exceptionally good, and whoever arranged it is to be complimented. In fact, it was also very well played, and it is surprising to see how much more interesting a news reel can be with the right kind of music, properly played.

They didn't have any overture, so the Hayataka Brothers followed the Pathe film. The brothers are two in number and they went through a snappy routine of pole-balancing stunts, with one performing on the pole, and sensational Risly work that would do credit to a troupe. The closing stunt, consisting of a jump from a stand toe-to-toe, doing a complete somersault in mid-air back to the original toe-to-toe position. Which sounds and looks easy. But—ah! And that's what the audience thought, for they applauded splendidly.

Harper and Blanks, a colored team somewhat on the style of Chappelle and Stennette, went nicely with songs and dances; in fact, the man's dance at the finish was mainly responsible for the applause.

Johnson, Baker and Johnson had something wrong with them—either it was playing the uncustomary third spot, or the heat, but the fact remains that they missed more stunts in this one performance than they have missed in all the many times the writer has seen them before. They got quite a number of laughs with the comedy, which is practically the same as done by Moran and Wisner, i. e., throwing the hats into the audience to be thrown back, and also the coat and vest bit, with the motion to throw the trousers.

Felix Bernard and Sid Townes are a likeable pair of young chaps, who do a very pleasing act, but spoil it by doing too much. Every performer knows that the big idea in doing a show is to leave them wanting more—but Bernard and Townes just do so much more than they should that the desire for more isn't as emphatic as it should be. Bernard plays a jazz piano solo and does the dance he formerly did with Duffy. Townes delivers a number well, but the "supper speech" is one of Harry Hines' bits, we understand, and the "I can read your mind—why don't you go there?" we believe, is a Stan Stanley creation. Some of the talk in this section of the act would aid the routine in speed if eliminated.

Stephens and Hollister have already been reviewed several times with their California offering. The "Auctioneer" song doesn't give Miss Stephens as good a chance to display her talents as have other numbers which she has done; in fact, it is the weakest part of the act.

Frank Farron has secured a lot of new material and, incidentally, retained a lot of old ones. But it must be admitted that this audience certainly laughed louder at the old ones than they did at the new ones. Farron is still doing the "shop-girl" character, as done by Frank Bush, and the "transfer-recommendation" gag, which Bush did some time ago in the character.

"Shadowland," a beautifully staged dance offering, done in shadows, and also some mask dancing, closed the vaudeville portion of the bill. The girl doing the statue it marvelous, not moving a muscle throughout the entire routine.

G. J. H.

NEW ACTS

(Continued on Page 12)

JUNIOR AND TERRIS

Theatre—Proctor's 23rd Street.
Style—Singing, Dancing, Impersonations.
Time—Eighteen minutes.
Setting—Special in "Three."

Young fellow and young girl make their initial appearance in Colonial costume, walk around, do some pantomime and then, after the girl strips to a short dress of pink from under which lace pantalettes were seen, the two do a ball-room dance.

"Impersonations" were announced and Doris Keane in "Romance," was followed by Grace La Rue singing, "She's Just a Dancer in a French Cafe," which went for a hand. Marilyn Miller in a song and dance from "Sally" drew the most applause.

In a business suit of gray the man did "In Gay New York," a number in which he gave impressions of a bartender and a traffic cop; it was distinctly musical comedy style and went over nicely. The talk with the musical director which followed, was very poorly advised and cheapens the offering. The gags are not new and the fly specks on the music, not nice. Furthermore, the appeal for a hand with the line to the drummer about a lot of "drums" because "when I finish this dance I expect a lot of applause," is small time—very.

A good dance was done to a hand, the young fellow's personality and style being material assets. This was followed by the playing of "traps" by the man.

The girl returned in a short dress of orange net with a long sash of green tulle and wearing a train of metallic cloth and purple. The legs and torso were bare with the exception of a narrow band of gold brocade ornamented with rhinestones. A gauntlet of what appeared to be gilt leather was worn on the right arm, a circlet of brilliants on the other, and a head dress of spangles and long green ostrich plumes completed the costume.

Removing the train, the girl sang, "Your Eyes Have Told Me So," which seemed appropriate, and was followed by a dance in which a good back bend to the floor was done. While in the position referred to, the head dress was taken off and used as a fan, and the girl sang a few bars of a song, but in getting up, seemed nervous and had a hard time, making the trick. This needs a little more practice. The song was finished to a good hand, after which the man reappeared as a harlequin with a violin. Strains of Drdla's "Souvenir" were heard, and a short descriptive passage was given in blank verse style.

For a finish the man appeared in shepherd costume with a crook and the girl in a short and spare, lavender tulle, the two doing a dance that was very Gertrude Hoffmannesque.

The dance put the act over nicely and several bows were taken to good applause. The versatility and class of the offering, with the exceptions noted, the personality of both, their youth and talent will, with the playing and smoothing up, land them in the better houses, but and we mean a *big but*, the first thing they should do is to throw away that "eye" which not only was dirty and poorly hung, but looked like a badly dyed piece of burlap, sadly faded in some places, and in others, as if the decoration had decided to take a vacation without permission.

The floor cloth also was dirty and needed sweeping badly; it is just the attention to little details that sometimes makes the fine shade of difference between the big time and the medium time acts.

H. W. M.

VAUDEVILLE

JEFFERSON

(Last Half)

Nestor and Vincent opened the bill with their balancing feats, showing a variety of new balancing contraptions.

Bud and Jack Pearson held the second spot with their clever dancing, moving about the stage as though they were a pair of Siamese twins. They also sang a duet, told a few stories, and mixed some other dialogue into the act for diversion.

Lew Welsh and Company's sketch concerning the divorce of the couple who had been married happily for some time, but thanks to their son, who is a lawyer, they are divorced before they know it. The locale is the son's office and the mother enters complaining of her loneliness, etc., and enters an ante room as the father appears. In the character of a Yiddish comedian, he laments the divorce and the \$40 a week alimony. As the woman overhears his conversation, she comes out in due time and they decide to marry again. The curtain goes down as the father tells the son that he is a "shyster lawyer."

Marie Caspar, accompanied by an un-billed pianist, sang four songs in a low, but audible voice; at least it was audible to those sitting up in front, and the last half of the theatre was empty. After singing a published number, she sat on the piano and sang about Cinderella. Her next song was a juvenile number, for which she is best fitted, about the fairy tales not being true. She closed singing a lyric of her own to what sounded to us like "Home Again Blues." Miss Caspar has a good way of putting songs over and if possessed of a voice would be a winner.

Hughes and Merritt, one straight and the other a semi-Chaplin comedian, went through a lot of stunts, hokum and otherwise, one shoving the other to the floor every few minutes. The straight has a fair voice and sang a song or two, the comedian going out into a box and starting an argument with him after one of the songs. At times they had trouble trying not to get too raw with some of their wise cracks, nevertheless they kept moving with the material they had and got a fair hand.

"Melody Garden" was a female musical act, five girls playing brass instruments in four and five piece combination, as well as a few solos. They play their instruments well, but their style of music is not up to the public idea of up-to-date stuff.

Bevan and Flint, the boy as a country wise guy and the girl as a vamp from the movies filled in the next to closing spot with their dialogue and comedy stuff, which was good for several laughs. The make-up of the man, who is discovered as the curtain rises with a flower in his hand, went over very well.

John S. Blondy and Company closed the show, the company, a girl, singing a juvenile number while Blondy made a spectacular entrance with the aid of a spring board. The girl did some dancing next, while the man did a few juggling stunts and somersaults over a table with the aid of the spring board.

M. H. S.

REGENT

(Last Half)

The Carpos Brothers, "musical acrobats," opened the show with a series of balancing stunts remarkable for the time they were maintained. Aside from this, the "musical acrobatics," or more properly a piano and mandolin duet done while the brothers were balancing head to head, is one of the most sensational stunts of this kind that the writer has yet seen. Theirs are extraordinary stunts which bring this pair to the forefront of acrobats.

Lowe, Feeley and Stella is a long-drawn-out act billed as "songs, dances and costumes with a musical comedy idea" which is good in spots. The young man who, by the way, we have seen at this house under another billing, has a very poor carriage. There is no freedom about it; it is at all times constrained. The young ladies are freer and livelier in their work. Goslar and Lusby followed with a song and dance turn in which the man was seated at the piano and the woman did a dance on her toes. There was an opening duet, the man's voice showing to good advantage.

Page and Gray followed in the fourth spot with a nut comedy act and were well received. Some of the material might be replaced however with more up to date witticisms.

McFarland and Palace in the fifth spot held it well, taking a couple of encores. The recitation and harmony singing were well received although the comedy might be brightened up.

Kokin and Galetti closed the bill. Two of the dances formerly done by Miss Kokin have been eliminated, which shortens up the act.

Hit them hard for laughs and is a crackerjack turn, the monkeys being well trained and going through their tricks under the controlling master hand of Galetti, who is an adept in this special line of animal training.

J. G.

PROCTOR'S FIFTH AVE.

(Last Half)

The DeLyons opened the show with an acrobatic turn which contained nothing of note except a hand balance done from a jump over four chairs.

Lew Hawkins, black face comedian, showed himself to be of decidedly small time calibre. His monologue is neither impressive nor interesting. He got hardly a laugh and, along about the middle of the act, it moved him to ask the audience in exasperation, "Do you understand English at all out there?" The trouble was not with the audience, but with Lew himself. His material is poor and until such time as he improves it will have difficulty in pleasing his audiences.

Warren and O'Brien followed with a song and dance turn that brought laughter and applause. Their entrance is weak, but when they get into action the audience was theirs. Their dancing was good and the comedy brought the laughs. They handled their business well.

This was followed by a sketch in which Crane Wilbur and Martha Mansfield, the movie stars, were featured. The rise of the curtain shows a courtroom scene and the girl is revealed as a shoplifter up for trial. When the judge is indifferent to her pleas, a man in the audience, Crane Wilbur, comes forward and takes the blame. But the judge lets them both off when they agree to get married.

Frazer and Bunce look very much alike but the resemblance does not go much further. One shows good stage presence and the other seems to be working under a handicap. The act has interesting and amusing spots and might, if the team gauged its powers so as to eliminate what they do poorly, go smoothly from start to finish and go over well.

The next spot revealed a showman and a performer of merit. Harry J. Conley and Naomi Ray have a fair act that they make a very good one by their performance. The motorcycle and the backdrop add novelty, though that is hardly necessary because the rube portrayed by Harry Conley is one of the most laughable in vaudeville.

Stan Stanley followed in the next spot and went over well. He collected his dollar bills each time though many of his clever remarks brought no more than a ripple from isolated spots in the auditorium. The best things in the turn were done while Stanley was in the audience and interest fell off somewhat when he mounted the stage.

Louis Berkoff and Sister Freda closed the show with remarkable acrobatic dancing. These youngsters give a great performance which puts to shame the efforts of older and more experienced performers. They have grace and ability of a high degree and they combine the two to make this one of the best acrobatic dancing turns in vaudeville.

J. G.

AUDUBON

(Last Half)

If Thursday night is to be accepted as a standard of the way business will be during the summer here, about the best thing Fox can do to save money would be to close up the house until it starts to get cooler. We've seen it bad here in the evenings, but never as bad as it was on the first night of the last half here.

Dave Brown and his orchestra used the score from "Sally" for the overture for this half.

Turner and Grace followed the selection, working hard and capably with a routine of juggling and balancing stunts. The woman does most of the legitimate stunts, the man pulling a little comedy. The juggling work was effective, and a stunt with hats at the close of the act secured three bows for them, which was very good.

Bud Bernie, brother of Ben, and also last seen in the east with Lilly Price, is offering a new song and piano act, with a bit of talk, which will be reviewed in detail in another column. Bernie did well here.

The Royal Harmony Five, composed of three men and two women, sang operatic and semi-classic numbers effectively and in good voices. The closing medley of Italian numbers, starting with "Santa Lucia" is especially good.

Jim Thornton followed in a monologue and did fairly well, although few laughs were heard. There was quite a lot of new material in the act which was really good that the audience missed, and here Thornton couldn't be blamed for the lack of laughs.

Another Harmony gang, consisting of the Four Harmony Kings, the colored quartette, sang, and gave the true meaning of the word "harmony." The four are no longer wearing full dress attire, but appeared in white flannels and black coats. Their routine has been excellently arranged, and their delivery is exceptionally good.

Joe Fantom's Athletes were here just a few weeks ago, and their quick return engagement explains the merits of the act.

G. J. H.

AMERICAN

(Last Half)

Bicknell, the last modeller, working in fast and snappy fashion, modelled a number of heads and injected some comedy by his well known method of throwing the clay at the faces of the heads he digitally fashions.

Arch and Vera, young fellow and girl in a singing and dancing act, held the number two spot well, making a hit. They will be reviewed in detail in another column.

LeMaire and Sheldon, two fellows in a black face act, assisted by a girl and a youth who did an officer in brown pants and Oxford, with a blue coat and hat, made their appearance in a prop motorboat, went into a line of talk that gathered a few laughs, and made an exit.

Brennan and Wynne, two girls, one in black and jet spangles the other in Colonial costume, sing songs of bygone days and popular jazz numbers of today, alternating in the rendition. Interspersed between published numbers, which were put over well, especially a "Blues" number, were "Just a Song At Twilight," "A Bicycle Built for Two," "Sidewalks of New York," "Sweet Rosie O'Grady," "Dixie" and "Home Sweet Home." For a finish "Sing a Simple Melody," was sung by the Colonial girl and the other ragged a counter chorus which was exceptionally well done and sent the act over strong. Shows class, routine, ability and is deserving of the better time.

Charles Ahearn and Co. with his burlesque and bicycle act closed the first half, getting many laughs.

Lillian Boardman, a pretty blonde, made her appearance in a blue taffeta cloak from beneath which peeped bare legs encased in sandal slippers; she sang "Within My Heart" in good voice and removing the cloak was seen dressed in a peach blow Georgette trimmed with blue ribbons.

"Some Little Bird Wants You," with a high note at the finish, was a hit, after which "School Days," "Sunbonnet Sue," "Could You Be True to Eyes of Blue," and "Louisiana Lou," put Miss Boardman over nicely to a hit.

Lizzie B. Raymond and Co. has been reviewed in detail several times; the support has been changed, but the act went over for good laughs and hands.

Charles Reilly, with good personality and refinement, talked and sang. He is of the "intimate" conversational order and lacks punch—the material being weak. Reilly could no doubt put it over if he had an act written, but should remember to say "I know that kind," instead of "those" kind.

The Lind Brothers, in a clever ladder balancing act, closed the show and went over well.

H. W. M.

PROCTOR'S 23rd ST.

(Last Half)

Clifford Jordan in a baton and gun spinning act opened and was followed by Harrington and Mills, colored man and girl, who talked, sang and danced, getting over well at the finish; they have been reviewed in these columns before.

James Kennedy and Co., the "and Co." consisting of a young girl and a straight man, has an act that doesn't mean a thing, and were it not for the admirable playing of the "Tad" by Kennedy himself, would fall far short of being an act. The others in the act are not bad, but the writing and whole construction of the act is amateurish and lacks punch at the conclusion. The girl hires a plumber, Kennedy, to make love to her, to make her husband jealous; the erstwhile plumber gives the whole thing away and at the finish, the two, man and wife, enter the house, are seen silhouetted against a white curtain which Kennedy pulls up, showing both holding hands while he sings "I Know I Got More Than My Share."

Jean La Crosse, who was billed by mistake both inside the theatre and outside as "Jean Granesse," followed and put over a number of songs well, making a hit. We have reviewed Miss La Crosse several times.

Harry "Zoup" Welsh and Co. followed and were well received.

The show was brought to a conclusion by "A Creole Cocktail," an admirable colored act of four men and two girls, one of whom is quite pretty and shows talented versatility.

The act opens with a prologue done by the girl referred to, with admirable diction, good enunciation and a splendid reading of the lines, which together with her plus personality, puts it over well.

The company sings, plays brass, some doubling several instruments, and for a finish, the talented female sings, dances, plays drums and shimmies in a manner that places her in the class of the queen of the colored shoulder shakers.

A mistake was made in playing the jazz forte for the encore, the point that was greatly in the act's favor previously being the fact that they were not noisy; in letting loose they spoiled the whole idea. Took many bows to strenuous applause and stopped the proceedings, closing the show.

H. W. M.

COLISEUM

(Last Half)

There was nothing in the way of a show-stopping act on the bill for this half of the week, but the entire lay-out made just for pleasant entertainment, the show running smoothly from start to finish. The audience, too, was very good both in size and appreciation, considering the weather.

The show was given an excellent start by the two Melva Sisters, who played the xylophone and a novelty instrument consisting of whiskey bottles, containing different amounts of water, arranged to produce different pitch. Both these instruments the girls play capably, and also deliver them in such manner as to get the best results possible from each number. Incidentally both have pleasing personalities, and could easily hold down a better than opening spot on most bills.

The Primrose Trio were given a dandy reception for their singing act by almost stopping the show, which apparently surprised them more than anyone else. The men have fairly good voices, but most of their numbers are poorly selected, especially for the purposes of showing harmony.

Coogan and Casey found the audience unwilling to laugh and the going generally slow for most of their material. Coogan's dance was about the best thing in the act, and scored as such. As their offering is written around the subject of a fellow saying good-night at the door to a girl whom he picked up during the evening and whom he took out, they have a rather dangerous subject to use, without using really suggestive material. And the line, "I can't warm my feet on the back of a memory in winter," should be out entirely. Miss Casey wears a beautiful wrap of brocaded gold in one bit, which falls open and shows a pair of pink pajamas which she had worn in the preceding scene, and the latter garments spoils the effect of the wrap.

"Annabelle" proved to be a clean, entertaining musical tabloid, capably offered by a cast of two men and four girls. It will be fully reviewed under New Acts.

It is, or should be, the rule for performers to improve with each season, but Lillian Fitzgerald has lost a great deal since last year. At that time she was a hundred per cent more effective, because of the simple reason that she took more care in the delivery of her material than she does at present. Last year, she defined each character excellently, and the audience was ready for each new bit as she went into it. This year, she jumps suddenly from one to another, without distinctly defining each one. Last year she did three different changes, and this year works in one gown all through the act. All of this counts.

The Seven Bracks closed with their sensational Risly and tumbling offering. The act is staged excellently, with an effective black and white setting for a background.

G. J. H.

CITY

(Last Half)

Wallen and La Favre, two men, one straight and the other in clown makeup, presented, in the initial spot, a balancing horizontal ladder act which, revolving at the finish, did a "breakaway."

Cella Weston and Co. did the same act we have reviewed recently in which Miss Weston sang a number of published songs and the Italian number "The Woman She Gotta Da Vote."

Gracie Emmet we have reviewed under New Acts quite recently; the direct finish has been changed slightly but still hasn't the semblance of a punch.

Bert and Betty Rose have a drop that represents a restaurant and check room, the fellow entering and trying to "sneak" past the check room; the curtains open and the girl and he have some talk which was inconsequential. A number, "You Can't Take It With You When You Die," didn't get much and is weak, as is also "When You Stroll to the Strains of a Wedding March, It's a Long, Long Walk."

A dance followed, the girl appearing in a change of costume; the act is just fair.

Jo-Jo and Harrison presented the same act we have reviewed several times; in addition to the parody on "The Shade of the Old Apple Tree," Jo-Jo is now singing a parody on "Margie" in which he tells about the wooden leg and various parts of the anatomy being strewn around, using the original line "half a woman and half a tree," which we think was in the first copy of the first issue of Joe Miller.

Hubert Kinney and Martha Shelby were reviewed quite recently under New Acts. They have a neat dance offering which went over well when reviewed considering the heat and the fact that the act was cut for the supper show.

Dunham and Williams, two fellows in a singing turn, spoiled the act by the female impersonation which was introduced after the opening for no reason whatsoever.

Onri and Sister closed with a bicycle act we have previously reviewed. They now use a motorcycle for the direct finish upon which a number of stunts were done to applause; it is a good novelty.

H. W. M.

VAUDEVILLE

CORINNE ARBUCKLE

Theatre—American.
Style—Serio comic.
Time—Twelve minutes.
Setting—Special in "One."

Corinne Arbuckle, in a gown of black and jet with horizontal rows of black cascaded beads, gold slippers and stockings, and wearing a coral-shade large hat, makes her appearance on a darkened stage, her face illuminated by a rose corsage which conceals an electric flash lamp. This presented a very good effect as she sang her opening number, "It Isn't What You Do But The Way You Do It."

The second number was "Broadway's Little Country Girl," and after singing a part of the song, Miss Arbuckle at the line "with a milk pail on my arm," made a quick exit through the opening in the drop centre, and after a quick change, appeared as a country girl in short gingham with apron and wearing a sunbonnet from beneath which curls could be seen. She presented a pretty and fetching picture as she sang further lines of the song, which led into some talk with an imaginary manager, who was trying to get the little country girl to give up life on the farm and go with him to New York to be an actress. She agreed to go, made another exit and quick change and was seen attired in a short Indian costume with black wig and headdress. A published Indian number was put over with very good effect to definite applause, after which another change was made to a very effective gown in which Miss Arbuckle displayed a shapely figure.

The waist was of solid spangles and the skirt of gold lace and beads; a whistling published number was sung. Miss Arbuckle working up the second chorus well with dance steps and whistling. This went over very big, several bows being taken to good spontaneous applause and forcing an encore.

Another chorus of "Broadway's Little Country Girl" was sung and sent the act over strong.

Miss Arbuckle, whom the writer reviewed in detail not a great while ago in another act, has improved her offering a hundred per cent; her routine is better, the special material neatly routinized and sandwiched between the popular up-to-date numbers, makes a much better act than the former one although ninety-nine percent of the act is the way Miss Arbuckle sells it for hands.

A little less strenuousness might be advantageous, but the act as it now stands is worthy of the better houses and should have no trouble holding down a good spot.

When reviewed, opening the second half, Miss Arbuckle was a decided and emphatic hit. H. W. M.

HARPER AND BLANK

Theatre—Jefferson.
Style—Song and Dance.
Time—Eleven minutes.
Setting—In "one."

A pair of colored performers possessed of considerable jazz. They open as a single, the man singing a song and joined shortly after by the girl, after some dialogue, they close, both dancing. After some more of the song, dance, dialogue stuff, the man arrives as a Chinese singing an Oriental number. The girl joins him also in Chinese costume, both dancing at the close to a good hand. Though the act is full of action, their selection of material hardly seems to be the best, that they are capable of putting over. If they would stick to some blues numbers it is possible that they'd make the big time circuit for they have the ability to put such stuff over. The Oriental number is rather incongruous; and they seem to be trying to be anything but themselves. M. H. S.

NEW ACTS AND REAPPEARANCES

ROBERT REILLEY & CO.

Theatre—Jefferson.
Style—Singing Sketch.
Time—Twenty minutes.
Setting—In "one," and "two."

The act opens in "one," with Reilley dressed as a country gentleman of old Ireland, singing a song. Going to "two," he is in a room of a house of a young Irish widow whom he is courting. The widow's little brother, a boy of about ten, who is unusually precocious, appears, proving himself a clever actor and springs many lines that are good for laughs. The widow arrives and there follows a little love scene and a duet. Going to "one," Reilley did a song and dance, the girl in hoop skirt, etc., joining him soon after. The next scene in "two," was a drop depicting a field, and a section of a wooden fence. Reilley is waiting for his sweetheart, the boy pulling the usual little brother stuff working him for some money for a fish hook, later for a line and then a pole, each time interrupting the love making scene, which contained some elements of comedy. Later they sing a duet. This scene ends with the two lovers kneeling while the boy played preacher. They close in "one," all hands doing an Irish reel to a good hand.

The act with the exception of one or two spots moves smoothly and with the help of the boy whose performance at time outshines that of his partners, goes over well. The weakest spot is that of the second love making scene which lasts too long. The sketch is clean, entertaining and should be welcomed in big time houses as an act that offers some diversion from the usual run of sketches. M. H. S.

FLAHERTY AND STONING

Theatre—Proctor's 23rd Street.
Style—Singing, Talking and Dancing.
Time—Twelve minutes.
Setting—"One."

The most remarkable thing about this act was the fact that the man pronounced "Terpsichore" correctly.

The girl made several changes of costume, sang "Johnny and Me" in a spiritless manner, and did a few dance steps.

The man indulged in talk with which the audience was most indulgent. The "Lamb dyer—well you don't get five hundred a week," gag was told, also "they gave me a brick house—one brick at a time," "if the board of health don't keep these streets clean, I will," shades of Johnny Kernell, and others of many years ago.

A double waltz clog and other dances were used for a finish to an act that needs a lot of new material before it can hope for the better houses. H. W. M.

WILLIAMS AND WEST

Theatre—City.
Style—Talking and Singing.
Time—Ten minutes.
Setting—"One."

Williams opens with some talk relative to the "Woman Haters' Union" of which he is a member and reads some rules. A blonde girl enters and the two have a line of talk after which the girl does a number entitled, "Those Are the Chapters from Life," which went for a fair hand.

"I'm the Man" was sung by Williams after which the girl returned in gown of gray, the two did some talk and a double number was used for a conclusion entitled, "There's a Peach Tree in My Garden in My Home in Georgia Land."

Brighter, better talk would help.

H. W. M.

LEE AND CRANSTON

Theatre—Proctor's 23rd Street.
Style—Singing and Talking.
Time—Fifteen minutes.
Setting—Special in "Two."

Man in aviator's uniform, comes to France to find Mignon, a girl with whom he has been in communication but has never seen; is met by a pretty blonde. He tries to talk French and, failing to make her understand, used the "point" system as he, in a graphic way, tries to illustrate what he wishes.

Fellow sang in good tenor, "When Are You Going to Pay Me What You Owe Me," and "Blue Eyes, True Eyes," to returns, after which the girl returned with her hair done up, and there was some further talk which acquainted the fellow with the fact, that the girl was Mignon, talked English perfectly, and that her name was Iona Packard.

Removing a white satin brocaded cloak, the erstwhile French girl was seen to be attired in a short gown of blue net with red roses at the hips and the bodice of solid spangles, black stockings and slippers were worn.

The two did "Don't You Remember the Days of Auld Lang Syne" in which some patter was done with the orchestra tacit, and the song again picked up as the two made an exit.

The man's voice with a strong high note at the finish, put the act over to several bows and good applause.

The act is clean, shows class and is a neat turn although lacking in especial punch or novelty of idea; the girl could cultivate a little less rigidity in her manner and acquire a less unbending poise. H. W. M.

MILLER AND YOUNG

Theatre—Proctor's 125th Street.
Style—Singing and Talking.
Time—Fifteen minutes.
Setting—Two (special).

A youthful pair of performers, who have a fairly good amount of personality, but who lack material, and need, even more than material, much more experience than they seem to show at present to handle material with.

Their present act is in a music-store setting, where the girl, who is an attractive one, starts the act with a song. On the entrance of the man, a number of handicaps are immediately seen, consisting of amateurish delivery, poor lines, and very old gags, and a lot of material that has been used by other acts for some time, among them being the George McKay and Ottie Ardine, "Perhaps if you put on your eyeglasses you would hear better," and the Eddie Buzell and Peggy Parker "Close your eyes, what do you see?"—"Nothing"—"That's it."

The man sings in a voice that has a very harsh ring to it. With their present act they might do for the very small time. They'll need quite a lot of experience to be able to work the better time even with a better act. G. J. H.

MONTROSE AND NELSON

Theatre—Proctor's 125th Street.
Style—Tumbling.
Time—Ten minutes.
Setting—Full stage.

A tumbling routine, done by two men, in comedy make-up. The pair do the regular run of "knocks," falls, hand-springs, etc., done by acts of this kind, and also use tables and chairs for some of the work. They do not use the "Bert Melrose" fall, which makes them a little different. G. J. H.

"REVUETTES OF 1921"

Theatre—City.
Style—Revuette.
Time—Fourteen minutes.
Setting—Specials in "One" and "Two."

It looks as if Will Morrissey had a hand in the construction of this act, which was opened by one fellow in Pierrot costume who did a prologue which was short, and to the effect that there would be presented, among other things, a burlesque classic ballet.

A girl with shapely limbs encased in pink silk "opera lengths," yellow bloomers of satin, a skirt of rainbow tulle, a waist of vari-colored satin, and a rosebud band around her head, joined the Harlequin and the two did a dance after which another fellow in grotesque make-up with clashing colors of garnet and green in his dressing, did a burlesque dance.

Another girl put her head through the curtains and indicated by her singing that she was Eva Tanguay in her style, manner of arranging or disarranging her hair, in fact in everything but the fact that she did no imitation of the famous Eva, and that she thought she should be congratulated for it. She should, so we congratulate her. Appearing in a military costume of red and white, a number was done with poor diction, entitled, "Tin Soldier Rag," and it was only by dint of careful listening to the line sung several times, that the reviewer was able to get that—he couldn't understand any of the others although he was sitting rather near the stage. The girl then ran around the stage and waved her arms, one hand holding a rhinestone bestudded baton.

A burlesque melodrama was next and the comedy poem so long used by Morrissey himself recited starting with "Do You Believe Me When I Tell You That I Love You," and finishing with, "If You Do You're Off Your Nut." It was not delivered as well as Morrissey does it, in whose hands it is sure fire, and flopped.

The burlesque has to do with the "Eternal Triangle" in which two men love the same girl—they agree in her absence to shoot off their guns and feign death, thinking that when she returns, she will throw her arms around the one she really loves. After the "Business," the girl returns but is joined by another fellow in whose arms she throws herself and says, "Thank God they're both dead."

In "One" the girl who formerly danced, returned and danced again—that is she did the best she could, but beside the amateurishness of the attempt, she should remember that "operas" are not always the same length and should see that her "opera lengths" are not shorter, or her trunks longer, for the bare skin could be distinctly seen at several places that were supposed to be covered and were not; either this or don't wear any stockings at all.

In "One" a burlesque on the opera of Faust was done which could hardly be said to have registered when the act was reviewed.

The offering is rough even for the smaller houses and needs a lot of fixing up. H. W. M.

EMMA FRABELLE & BROTHER

Theatre—Jefferson.
Style—Wire Walking.
Time—Seven minutes.
Setting—Three.

Miss Frabelles and her brother are a pair of tight wire walkers that have a few new steps of their own. They go through the usual routine at times, but keep moving throughout the seven minutes they are on, and will hold their own with any of the big time acts of the opening sort. M. H. S.



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TOO MANY THEATRES

The intense activity in theatre building, especially motion picture and vaudeville houses, that has been going on throughout the country during the past few years, has, as was to be expected, experienced a decided reaction.

In the flush of wartime prosperity, when theatres of all kinds were drawing overflow audiences throughout the entire year, and admission prices of the motion picture and smaller vaudeville houses were boosted to new high levels, many hundreds of new, elaborate houses were built, most of them being financed on the stock-selling plan.

Now that the country is submerged in an industrial and business slump, these theatres are forced to close their doors in order to curtail their losses.

Many motion picture theatres, partly financed, have been commenced, and when half-way built, work has stopped entirely. Many of these will never be finished and will always stand as a monument to reckless and unwise speculation.

When the country returns to a normal, pre-war basis, motion picture theatres will be forced to lower their prices. Then it will be found that the half-million dollar, and in some case million dollar, picture house, will not be able to show a profit.

The motion picture industry has grown up like a mushroom, and, like that fungus, is a delicately constructed, unsolid affair.

Smaller cities which, before the war, could barely support a half-dozen theatres, have had the number tripled and some times quadrupled. Now these same theatres, built at inflated costs, are a drug on the market, and it will be a long time before conditions will in any way approximate the prosperity experienced during the war.

As the producing and distributing ends of the motion picture industry are built upon the picture theatres' prosperity, so those branches are now suffering and will suffer as long as the theatre will.

Pictures must be produced at lower costs than they have been in the past and they will have to be of much better quality. Then the picture theatre will be able to lower its admission prices and proceed to expand on a sound, healthy foundation.

KUGEL HAS TWO PLAYS

Lee Kugel has accepted for production a new three act play by Kate McLaurin, called "The Six-Fifty," which will go into rehearsal about August 22. Lillian Albertson, who appeared in "Paid In Full," has been engaged for the leading role.

Kugel will also produce next season a dramatization of a novel by Edgar Franklin, adapted by Edith Ellis. It is a comedy in three acts.

"WILLOW TREE" MUSICALIZED

Guy Bolton and Armand Vechsy have prepared a musical version of "The Willow Tree." A musical version is also being made of "Mrs. Temple's Telegram," a famous farce of a former generation.

Answers to Queries

M. O. L.—Lulu Glaser played in "Sweet Ann Page."

H. O. C.—Marie Dressler appeared in "Miss Print."

R. D. W.—John Mason appeared in "The Man of Forty."

D. W.—Jacob Litt leased McVicker's Theatre, Chicago, in 1898.

O. C. C.—Sol Smith Russell was the star in "A Bachelor's Romance."

H. C.—Jessie Millar, the cornetist, played the Orpheum Circuit.

Mignight.—Chas. H. Hoyt was 41 years old when he died at Charleston, N. H., in 1900.

S. M.—Japanese Players appeared at the Bijou Theatre, New York, in a version of "Sapho."

C. H.—Henrietta Crossman produced "Mistress Nell" at the Tabor Grand Opera House, Denver.

Box—Gus Ruhlin defeated Tom Sharkey at the Seaside Sporting Club, Coney Island, June 26, 1900.

E. X. T.—Ethel Barrymore appeared in "Capt. Jinks of the Horse Marines" as Madame Trentoni.

C. S.—Emma Carus was a member of the John L. Sullivan company in 1898, at the London Theatre, New York.

Casino—"The Cadet Girl" was produced at the Herald Square Theatre, New York. Pauline Chase was with the company.

W. J. S.—"The Katzenjammer Kids" was the title of a farce comedy in which The Blondells were starred. Pritzkow and Little were with the company.

James—The Association of Vaudeville Managers of the United States was formed in 1900, with offices in the St. James Building, New York.

Opera—Maude Lambert was originally in the chorus of the Castle Square Opera Co., and was shortly after selected to sing principal contralto roles.

L. M.—Georgia Gardner was with the Holman Opera Co., also with J. K. Emmett's Company and later joined Edgar Atchison Ely in vaudeville.

F. M. L.—Clyde Fitch wrote "The Climbers." Amelia Bingham appeared in this play at the Bijou Theatre. Frank Worthing and Robert Edeson were in the cast.

M. C.—"The Girl From Up There" was the first offering of the Charles Frohman Musical Comedy Co. Edna May, Harry Kelly, Otis Harlan, Harry Conner, Charles T. Aldrich, David Montgomery, Fred Stone, Virginia Earl, Edna Aug, and Nella Webb were in the cast.

Herman.—Gladys Van was known as a serio-comic in the concert halls and in variety, and as a soubrette in burlesque. She was a member of one of Jacobs and Lowry's companies.

N. L.—The names of the girls in the front row of the chorus of the "Bowery Burlesquers," starting from the left, are as follows: Val Whitney, Mildred Gay, Edna Cole, Lillian Gay, Greta Tyson, Elsie Garin, Irma Garing and Madge Moore.

Empire.—John Hare appeared in "The Gay Lord Quex," supported by Irene Vanbrugh and The London Globe Stock Co. The play was originally produced at the Globe Theatre, London, April 8, 1899, and in New York two years later.

S. X.—Jessie Bartlett Davis has been in vaudeville. She appeared at Keith's Union Square, New York. "Just Because I Love You So," "The Way to Win a Woman's Heart," and "Oh, Promise Me," were three of her songs.

Tenn.—Alice Nielsen was born in Nashville, Tenn., and was a member of the Tivoli Theatre Opera Company at San Francisco in 1895. Later she played the role of "Annabel," also "Maid Maria," with the Bostonians in "Robin Hood."

Stock.—The Stock Company presented "Forgiven" that week at Hopkins St. Louis, with Ralph Stuart as the lead. The vaudeville portion included Helen Mora, McIntyre and Heath, Williams and Walker and others.

U. S.—Harrison Grey Fiske, editor of *The Mirror*, was the defendant in a suit for criminal libel, brought by Mark Klaw, Al Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman and Abraham Erlanger.

Brooklyn.—Edna Aug. Vinnie Henshaw, Phyllis Ruffell, George Leslie, Carrie Hawkes, Idylla Vyner and Harry Crandall worked under T. W. Dinkins' management in "The Cash Girl" at the Bergen Beach Casino.

F. A. J.—In 1899, Lee and Jake Shubert secured the lease of the Herald Square Theatre, New York. Their other enterprises then included the Baker Opera House, Rochester; theatres in Utica and Syracuse; a stock company in Syracuse; and an interest in "The Belle of New York" and in "A Stranger in New York."

Roy—F. F. Proctor leased the Fifth Avenue Theatre, New York, for vaudeville in 1900 and opened it May 7, with J. Austin Fynes as manager. The bill included Thomas Q. Seabrooke and Jeanette Lowrie in "The Pride of Harlem"; Henri French; Midgely and Carlisle; Kitty Mitchell; Newell and Shevette; the Croatia Orchestra; Burton and Brooks; Bertie Fowler; Mlle. Flora; Coakley and Husted; Way and Maitland; Dungan and Dudley; Sheridan and Flannagan.

TWENTY-FIVE YEARS AGO

"Pinafore" was played at Boyton's Water Show, Bergen Beach, Brooklyn, N. Y.

Mrs. Harriet Beecher Stowe died at Hartford, Conn.

Paulo and Dika played at the American Roof Garden, New York.

Raymond Hitchcock played the title role in "The Mandarin Zune" at Crescent Park, Providence.

Frank Deshon appeared in "The Red Fez" at Uhrig's Cave, St. Louis.

William Sells put on continuous vaudeville at the Standard Theatre, New York. William L. Lykens was his booking agent.

Ed. F. Rush owned and managed "The White Crook," "The Broadway Girl," "Excelsior" and the Black Crook Burlesquers. Charles Franklyn was his general representative.

Madeline Marshall and Kattie Nelson formed a partnership to open with a sister act at Hammerstein's Olympia Roof, New York.

Rialto Rattles

NOW—ALTOGETHER—

Ain't It Warm?

DID

Bernice Page-Price, before she and Georgie were married?

WHEN

Olive Palmer wanted to go for a stroll, how far did Ray Walker?

WOULD YOU SAY

That actors trying to get a certain circuit are Fox hunting?

WHY TAKE A TURKISH BATH?

Put on a fur coat and dance around Grant's Tomb.

AFTER ALL

"Snap Shots" turned out to be a time exposure.

ISN'T IT ODD

No one "sprang" last week, "Y" is the 4th of July!

ALL QUESTIONS OF PAY

Are not settled at the N. V. A. Chesterfield is in Kalamazoo looking after the celery! Chorus—"How you gonna keep 'em down on the farm?"

WE WONDER

Whether Ray Walker was thinking of "Poor Pauline" when he wrote that new musical composition of his—some say he "Blushes" every time he meets a musician.

NOTHING TO DO WITH RELATIVITY

Elizabeth doesn't eat on "Sundae" fish in the hot weather, but prefers ice cream because she can prove "it hasn't any bones in it."

TO AVOID CONFUSION

Edna May says she is going to change her name so that she is not mistaken for the former "Belle of New York."

Eddie Mansfield says he is willing to do it; Edna May.

STONE SHOW REHEARSING

"Tip Top," the Fred Stone show which closed suddenly at the Globe is now in rehearsal and will open in Chicago early in August.

An accident to Stone's leg caused the premature closing of the show.

WHERE WAS HOUDINI?

Joe Dunninger, the magician and Hand-cuff King, invited a newspaper man to take a ride in his car last week, but, although the great magician had a key, he couldn't open the door without force, which set both the door and the magician ajar.

GENEROUS

Hugh Emmet, the ventriloquist who is known for being generous, doesn't care what he gives away lately.

The other night he said to Miss Dumont of Almont and Dumont who were visiting him, "you can take that piano home with you if you care to."

"No, thank you," promptly responded Miss Dumont, "I've one at home, nearly as bad."

TYPOGRAPHICALLY SPEAKING

Dot's gone away,
She made a —
No (?) that
She'll make a mash,
Some %, just " " a lot,
While she's away
Will sure Miss (.)

L'Envoi

She's a line, this * of mine,
To \$ up for summertime,
And just because I am the boss
I guess I'll ½ 2 come a X.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

MANAGERS PLAN TO RAISE
STANDING OF ROAD THEATRES

Associations Meet in Convention and Will Attempt to Find Means by Which Theatrical Conditions Can Be Improved—Road Conditions Deplorable

LONDON, July 9.—The special convention of the Theatrical Managers' Association composed of theatre owners and lessees throughout the country, and the Association of Touring Managers takes place to-day. This meeting, which is of great importance to the theatrical world, was arranged by the recent consultation between committees of both organizations for the purpose of discussing methods of lifting the provincial theatre from its present low position.

Due primarily to the fact that theatre owners and managers have been exacting inequitable terms from the touring managers and have allowed their theatres to become run-down and out of date, the provincial audiences have transferred their patronage to music-halls and motion picture theatres. Touring managers have gradually dropped out of the field, or at least have curtailed their business ventures, and consequently the theatre manager finds that he cannot book many shows, and those that he does get are of such poor values that they do not give him much profit.

This conference to-day will undoubtedly attempt to meet on a common ground and try to decide on some method that will put the business back on its pre-war basis.

It is not known exactly what will be done, but probably the most logical plan as yet unfolded is that of Mr. Robert Macdonald, the well known touring manager,

of the firm of Macdonald and Young. Mr. Macdonald is chairman of the Association of Touring Managers and will send twelve shows on the road next season.

"I believe that the simplest and most equitable plan to right the situation," said Mr. Macdonald, "is for both resident and touring managers to put their cards face-up on the table. Let them deal with one another openly. The touring manager should declare what their expenses are in running the show, and the house manager should approximate as closely as possible the cost of running his theatre. Then terms can be agreed to that will enable them to share on the basis of the expenses of each after these expenses are deducted."

Another method advanced is for the touring company to fix a price, excluding the cost of printing and fares. Then the theatre manager could shop in the open market and pick out the attractions he wanted at the prices he considered he could pay.

Mr. Macdonald's plan provides that in case of a deficiency the expenses would be made up of the receipts as far as possible, and the remainder made up by both the manager of the theatre and the touring manager proportionately to their expenses.

The joint conference of the resident and touring managers will undoubtedly clear up the situation to a great extent with resulting benefit to provincial houses.

CANADA TO SEE MARIE LOHR

LONDON, July 8.—Miss Marie Lohr, who since her first appearance on the stage with Mr. and Mrs. Kendal, has never left London, will sail for Canada toward the latter part of August to tour the Dominion for twenty weeks under the direction of George Driscoll.

Miss Lohr will take her own company and scenery and complete equipment; she opens in "Fedora," and will use plays from her repertoire including an adaptation of Verneuil's "L'Inconnu."

"CHAMBER OPERA" TRIED

LONDON, July 11.—A new form of opera is being tried out here in the form of "Chamber Opera."

Holst's "Savitri" sung at the Lyric Theatre, Hammersmith, is for three singers only and a band of twenty.

A series of condensed versions of grand operas for a small stage has been begun by Vladimir Rosing, the tenor, who has now under way Tchaikovsky's "Queen of Spades," "The Barber of Seville," and "Pagliacci."

"MY OLD DUTCH" TO TOUR

LONDON, July 9.—"My Old Dutch," which closed recently at the Lyceum theatre, after a successful run, will open a tour of the road shortly, under the direction of Albert Chevalier, who appears in the leading role of the play. Chevalier will also appear with the road company, as will others of the original cast, including Charles Fawcett, Daisy Meynard and Dorothy Turner.

BOURCHIER GETS "LA CADUCA"

LONDON, July 8.—Arthur Bouchier has acquired the English rights to "La Caduca," now running at the Theatre Gymnase in Paris.

The play is from the pen of Andre Pascal and at the author's request Jose G. Levy will make the adaptation for the English stage.

NEW PROGRAMME AT LITTLE

LONDON, July 9.—At the Little Theatre last Monday, an entire new programme was presented by the Grand Guignol players, produced by José G. Levy. The bill consisted of the following:—"Latitude 15 degs. South," by Victor Maclure; "The Vigil," a drama in two acts by Andre de Lorde; "Rounding The Triangle," a comedy by E. Crawshaw Williams; "The Old Women," a two act drama by Andre de Lorde, and "Shepard Pie," a farce comedy adapted by Sewell Collins from the French.

MOROSCO AFTER THEATRES

LONDON, July 11.—Oliver Morosco has begun negotiations with Sir Alfred Butt through John R. Willadsen, his European representative, for one, and possibly two, London theatres, in which he wishes to present productions next season. For sentimental reasons Mr. Morosco wants to get Sir Alfred's Globe in which "Peg o' My Heart" gained its great London success. Mr. Morosco has not yet announced which plays he intends to present in these houses if he gets them.

NEW BELASCO PLAY FOR MAUDE

LONDON, July 9.—Through arrangements made with David Belasco, his latest play, written in conjunction with William J. Hurlburt, called "Timothy," will be given its first production here by George Grossmith, at the Shaftesbury Theatre, late in October. Cyril Maude will be seen in the title role.

This is the first time that one of Belasco's new plays has been given a premier outside of the United States.

TO DO "ADAM AND EVE"

PARIS, July 9.—Sacha Guitry, the playwright, will produce "Adam and Eve" shortly, and will have the name parts portrayed according to the biblical description. He will appear as Adam, and his wife, Yvonne Printemps, as Eve.

LLOYD SENDING OUT SHOW

LONDON, July 11.—Mr. Frederick J. Lloyd is already sending out road companies to play "The Rose of Araby," "La Poupee," "A Country Girl," and "The Waltz Dream." The company playing "The Rose of Araby" begins its tour with Miss Carmen Dale, Miss Lily Moore, Mr. Kenneth Ware, and Mr. Dick Evans as principals at the Pleasure Gardens, Folkestone, on July 11. The same night "La Poupee" opens at Great Yarmouth with Miss Stella Gastelle and Mr. Harry Parker as principals, and "A Country Girl" at Scarborough. "The Waltz Dream" will go out later on.

Mr. Lloyd has also obtained, in conjunction with Mr. J. C. Imeson, the provincial rights to "The Gipsy Princess," which is now playing at the Prince of Wales's and a company playing that will open at Wimbledon, September 5. Mr. Edgeworth H. Aubin is general manager for all of Mr. Lloyd's tours.

DRAMA IN FILM HOUSES

LONDON, July 11.—The Alexandra, Stoke Newington, which has been given over to pictures and musical sketches for a long time, will change to dramatic programmes beginning with the August Bank Holiday. The best comedies and farces will be given twice nightly and the venture should be successful as there is no other dramatic house in North London. "Lord Richard in the Pantry" will probably be the opening attraction.

"MUTT AND JEFF" COMING

LONDON, July 9.—"Mutt and Jeff," the cartoon musical comedy which has been playing in America for the past fifteen years with Gus Hill's companies, has been secured for production here by Wilfred Jessop and Alexander Loftus, who arrived recently from the United States, where they were visiting. They will send out a company to tour with the show in the latter part of August.

TO SEND TWO ON TOUR

LONDON, July 9.—Taylor Platt and Edmund Gwenn will send two companies on tour next season. One will present "Three Wise Fools," and will open on August Bank Holiday at Aldershot. Frank Moore, Charles Bedells and Charles Hodges will be seen as the "three wise fools." The other will be "The Voice from the Minaret," which will begin its tour at the end of August.

"ABRAHAM LINCOLN" REVIVED

LONDON, July 11.—John Drinkwater's "Abraham Lincoln" opened at the Lyceum Theatre for a run on July 6. The cast is headed by William J. Rea, who plays the title role. Messrs. Walter and Frederick Melville are producing the piece here. "The Savage and the Woman" closed at the Lyceum on July 2.

GILBERT MILLER IN SPAIN

LONDON, July 9.—Gilbert Miller, who arrived here from New York last week, is now in Madrid, where he is conferring with Blasco Ibanez, on the production of "Blood and Sand." Miller did not stay here on his arrival but left immediately for Paris, from where he went to Spain.

MACKEY AND WIFE SAIL

LONDON, July 7.—Mr. Chalmers Mackey and his wife sailed last Saturday on the S.S. *Albania*, for a visit to America. They will return early in September when they will begin their new season at the Princess Theatre in Glasgow, where they will appear for five weeks.

ALL GLASGOW THEATRES DARK

GLASGOW, July 9.—This is the second week during which the theatres have been dark entirely. All the four theatres in town, consisting of the King's, Royal, Metropole, and Princess's, have been closed and will remain so for another week.

NO SALES IN THEATRES

LONDON, July 9.—The question of the sale of chocolates and cigarettes in theatres has been twice before the House of Commons recently.

Mr. MacVeagh asked the Home Secretary whether arrangements could not be made to permit the sale of cigarettes and chocolates at the evening performances, and if not, whether he could provide that theatres would not be included in any renewal of the Shops (Early Closing) Act.

Mr. Short replied that he had no power to relax the restriction and that it was in force.

Mr. O'Grady asked the Home Secretary when the provisions of the Shop House Act would come up for review and whether the question of the restrictions on the sale of chocolates and cigarettes would be reopened.

Sir J. Baird the Parliamentary Secretary said he was afraid that there would be no opportunity for amending the Bill this season.

MORRIS GEST RETURNING

PARIS, July 9.—Morris Gest, the New York theatrical producer is here prior to his return to the United States after a tour through Bessarabia and Roumania.

He will take back with him wonderful gold and silver brocaded cloaks and dancing costumes and other treasures which he has collected.

GILPIN CANCELS LONDON

LONDON, July 9.—Charles Gilpin, who was to have appeared here this season in "The Emperor Jones," under the direction of C. B. Cochran, at the Princess Theatre, has cancelled all engagements owing to illness. It is uncertain whether or not the colored actor will get here at a later date or not.

LYNN HARDING PRODUCING

LONDON, July 11.—Lynn Harding, the actor, is now producing legitimate plays in conjunction with Denys Grayson, under the firm name of "Denys Grayson and Lynn Harding." They have secured a West End theatre where their first production will be presented shortly.

COCHRANE TO DO FRENCH PLAYS

LONDON, July 9.—Charles B. Cochrane will shortly open another season of French plays at the Garrick here.

The plays will be of the lighter order and the players will include Mlle. Gemiat and M. Arquillere who appeared here with Sarah Bernhardt.

RUSSIAN BALLET AT PRINCE

LONDON, July 11.—The programmes of the Russian ballet at the Prince's include much of the work of Stravinsky, including "Sacri de Printemps," "Renard," which is based upon Aesop's fable, "The Fox and the Cock," and "Punchinello."

LAUDER SELLING ESTATE

LONDON, July 9.—Sir Harry Lauder has placed on the market for sale, his 12,000 acre estate at Argyshire, which he acquired some years ago. He also owns a smaller estate on the Clyde River.

MRS. HACKETT TO PLAY LEAD

LONDON, July 11.—Mrs. James K. Hackett will play the leading part in the production of John Drinkwater's "Mary Stuart," which is to be made here.

"GRUMPY'S" REVIVAL PASSES 100

LONDON, July 9.—The one hundredth performance of the revival of "Grumpy" was given on Monday. The play is now at the Criterion.

STAGE SCHOOLS LICENSED

LONDON, July 2.—Licenses to operate stage training schools have been granted by the London County Council to the following:

Nat Nazzaro, Jr., has closed his act for the Summer.

Catherine Littlefield is a recent acquisition to "Sally."

Ryan and Mann are playing Norumbega Park this week.

Port and De-Lacey left town last week for a short vacation.

"Phanto" opens on the Pan time in August at Minneapolis.

Bernice Speer and her mother arrived in New York last week.

Jane and Katherine Lee are taking their annual summer vacation.

Phil Baker and Bennie Davis are to do a new act in vaudeville, shortly.

Eugene Finney and Ryan and Mann are playing through New England.

Cecil Lean and Cleo Mayfield are headlining at Keith's Boston this week.

John Barrymore and wife left for Europe last week on the "La France."

"Hi" **Tom Ward** is now working with the Browns-Bowers minstrel Company.

Joe Michaels will leave shortly for a two weeks' vacation in the Adirondacks.

Jack Norworth is heading the bill at Keith's Maryland in Baltimore this week.

George S. Trimble, the Equity official, left on Saturday for a short vacation in Maine.

Dorothy Dickson opened at the London Pavilion in England last week with great success.

Bert French is staging the dances for "Tangerine" which will be produced shortly.

Al Darling, manager of Keith's Royal theatre, will leave for his vacation on July 25th.

Wanda Tirindelli was recently married to Luigi Curci, the divorced husband of Galli-Curci.

Arthur Pearson has re-engaged John Muldoon as his general manager for another year.

Olga Petrova, the actress and motion picture star, is building a new bungalow at Saranac Lake.

Mlle. Valentina Zimina, who recently arrived in Los Angeles, sings in seven different languages.

Charles Fitzpatrick will leave shortly for a two weeks' vacation at Grand Rapids, Michigan.

Donna Montran opened on the Sablosky time in Philadelphia this week; she plays Wilkesbarre next.

Dave Seed and Ralph Austin are appearing in "Things and Stuff" in the Boston Theatre, this week.

Lonnie Nace is playing a few weeks in New York before starting on her tour of the Pantages time.

Fay Marbe opened on the Walton Roof, Philadelphia, on Monday evening for a limited engagement.

Harry Santley, New York manager for Jack Fox, is away on a fishing trip in northern Wisconsin.

S. Rosenberg arrived in San Francisco to superintend the building of the Loew State Theatre there.

Debell and Walters have been given a twenty weeks' contract by the Shuberts; direction of Lew Payton.

ABOUT YOU! AND YOU!! AND YOU !!!

Artie Frank left for Atlantic City last week, where he will appear at one of the cabarets for the Summer.

Eva Tanguay is to be held over next week as the headliner attraction at the Pantages house in Frisco.

Hazel Dawn has been engaged for "Getting Gertie's Garter," which opens at the Republic Theatre, July 25.

Billy Hartley, original member of the Newsboy's Sextette is shortly to be seen in vaudeville in a new act.

Lucy Brooks is now breaking in a new single in Upper New York State, under the direction of Phil Taylor.

Harry Moss is running a series of Saturday night dances at the Brighton Beach Music Hall for the Summer.

"Happy" **Benway**, the minstrel man is spending a vacation on the Benway Farm, West Warren, Massachusetts.

Peggy Hart, who closed recently with "The World Dancers," will be seen next season in a single in vaudeville.

Harvey and Dale closed their season at Cambridge, Mass., and are taking a vacation at Dykers Beach, New York.

Armstrong and James have been booked through Lew Payton for a two years' blanket contract with the Shuberts.

Dr. Richard Strauss has signed a contract and will tour the United States in the Fall. He is a native of Germany.

Henrietta Butler will leave for the mountains on August 6, for a brief vacation, prior to opening for next season.

Robert Haines will be featured in "Without the Law," which will be produced for vaudeville by Evelyn Blanchard.

Jack Dale's Revue "June Frolics" closes at the Campus this week; the cast will be cut down and the act presented in vaudeville.

Polly Moran, who has been appearing in the Mack Sennet comedies, will be seen in a new act shortly entitled "Cactus Nell."

Midgie Miller, the Four Wright Girls, Dingle and Delaney and Roy and Ruddick played the Walton Roof, Philadelphia, last week.

Clark Healy and Co., three men and one woman in a singing and talking act are playing the Star the last half of this week.

Mr. and Mrs. Frederick Warde celebrated their golden wedding anniversary last week in Los Angeles, where they are now living.

George Price was married last week to Bernice Page, who appeared in the same revue with him on the Century Roof last season.

Dudley Digges will be in the cast of "Other Lives," by Theresa Helburn and Edward Goodman, which Marc Klaw will produce.

Tom Hosier & Co., in "Twins Ever Thus," have been routed over the Keith time for next season; direction of Rosalie Stewart.

Charlotte Walker will play one of the leading roles in "The Skylark" which opens at the Belmont Theatre Monday, July 25.

Kitty McLaughlin, the concert soprano, is now singing a prologue in connection with the pictures being shown at the Hippodrome.

Richard Carle, who is now playing in "The Broadway Whirl" at the Times Square Theatre, was fifty years old last Saturday.

Ruth Law has signed a contract to appear with her flying circus at the West Michigan State Fair at Grand Rapids in September.

Doris Levine, a fourteen year old girl, has been engaged by Oliver Morosco to do a bit in the forthcoming production of "The Prodigy."

The **Williams Brothers** have been routed over the Loew time, opening this week at the Avenue B and the Warwick; direction of Lew Payton.

Clara Howard is spending the Summer at her home in Portland, Oregon; she will resume her Keith bookings at the Riverside, August 29.

John Power, who was lately leading man for Elsie Janis in London, will sail July 3 to study picture and drama conditions in America.

Walter Brook, who staged "Flo-Flo," "Fifty-Fifty Ltd.," "Shuffle Along," and other productions, was married July 2 to Augusta Langert.

Frank X. Hope who until recently was connected with the **George M. Cohan** firm, has been engaged by **Florenz Ziegfeld, Jr.**, as a staff executive.

Bobbe and Nelson lately arrived in the East after having played the Orpheum circuit; they appeared at Morrison's, Far Rockaway, last week.

Dorothy Ward, who is appearing in the Whirl of New York, at the Winter Garden, will at the conclusion of her engagement, go into pictures.

Jack P. Foy, once calliope player for the Ringling Brothers Circus, is featuring his piano playing at the Star Theatre, Amityville, L. I., for the third season.

Flora Sheffield will have the leading feminine role in "The Night Cap," a new comedy by Max Marcin and Guy Bolton, for which rehearsals began Monday.

Violet Heming, who will play the leading role in "Sonya," to be produced by Marc Klaw in August, arrived from Europe last week on the "Mauretania."

Georges Mosser, the theatrical manager, arrived from Frisco last week to attend the golden wedding anniversary of his parents which was celebrated July 9.

Earl Mossman, who is conducting an entertainment and dance pavillion for the Summer at Kanooza Lake, motored into town for Friday and Saturday last week.

Emanuel Reicher's repertoire next season will include Ibsen's "Rosmersholm" in which Reicher won great distinction in Germany although he has played it here.

Jacques Copeau, who operated the Theatre Colombine several years ago, has re-established the original Theatre Colombine in Paris and is reported to be doing very well.

Max Ford with **Victorine**, billed as the Max Ford Trio, opened at Jersey City last week and will play the Johnny Robbins' houses; direction of Buddy Sheppard.

Houston Ray left Saturday for a visit to his folks at Lake George, where they are living; he will resume his vaudeville tour at Keith's Syracuse on Monday, July 7.

Andrew J. Maloney has been engaged to play the part of "Fleming" and manage the stage in one of the forthcoming Bat companies; direction of Wagenhals and Kemper.

Janet Beecher who appeared last season in David Belasco's "Call The Doctor" is the mother of a baby boy which was born last week; both mother and son are doing nicely.

Alice Allen, who recently left the American Hospital, is taking a vacation at Lake Okanabee, Wisconsin, and has been reengaged for the French Frolics for the coming season.

Dunninger, the magician, returned to New York last week from an entertainment given for Chauncey Depew and guests at the Homestead Hotel, Hot Springs, Virginia.

The **Four Marx Brothers**, **Kajiya**, **Kramer** and **Boyle**, **Brent Hayes**, **Elm City** **Four** and **Wells** and **Montgomery**, appeared at the concert at Keith's Boston, last Sunday night.

Ann Bronough will be Fiske O'Hara's leading woman in the new play "The Jolly Cavalier" which will open at Stamford, Conn., August 8, under the management of Augustus Pitou.

The **Bernivici Brothers**, who will close their season on July 17 at the Riverside Theatre, will spend a six weeks' vacation with Jim and Betty Morgan at their home at Lake Hopatcong.

Carroll McComas, who closed in the leading role of "Miss Lulu Bett" at the Belmont, is at Proctor's Mt. Vernon this week playing in a sketch entitled "Take Off Songs and Popular Plays."

James Daum, of the Three Hendersons, an acrobat from New Orleans, narrowly escaped being killed at Syracuse recently when his partner in failing to catch him caused a fall of 22 feet to the stage.

Zaza Ehrick and Adele Yost closed with Joe Howard's "A Night in the Studio" last week and joined Frank Fay at Reisenweber's on Monday night. They will open in vaudeville next season in their own act.

Avery Hopwood, joint author with Wilson, Collison of "Getting Gertie's Garter," which opens at the Republic early in August, has sold a new comedy to A. H. Woods who is also producing the other.

Georgia Lee Hall, who played lead opposite William Collier in "The Hottentot," will play a three weeks engagement with the Poli stock company at New Haven; she will be Collier's leading woman again next season.

Guy Graves, resident manager of F. Proctor's Yonkers, N. Y., was a guest at dinner given by Mayor Wallin of that city to Roland Ricci, the Italian Ambassador, and afterwards took the party to the theatre as his guests.

Lizzie Evans, a veteran theatrical star, will return to the stage next season, after a retirement of more than twenty years, to play the leading role in one of "The Bat" companies which Wagenhals & Kemper will send on tour.

Cyril Chadwick will be featured in "Minus Marriage," a new comedy to be presented by Harry Cahane on Broadway early in August; others to appear in the cast are Eveta Hudson, Daisy Belmore, Halbert Brown, Martha Mayo, Olive Oliver, and Edward Reese.

Ernest Truex, the comedian, is rehearsing in "Six-Cylinder Love," a new musical comedy which Sam H. Harris will produce early in the Fall. **June Walker**, last seen in "Toto," with Leo Ditrichstein, and Eleanor Gordon, a Boston favorite, will also be seen in the cast.



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BUSEY TO MANAGE "FOLLIES"

Fred Busey will manage Barney Gerard's "Follies of the Day" this season. Busey managed the Gayety in Toronto for the Columbia Amusement Company for several seasons.

SIGN FOR "SOME SHOW"

Barney Gerard received signed contracts Monday from Mae Dix and Billy Mossey. Miss Dix was with Gerard's "Some Show" on the American Circuit last season and Mossey was with the "Joy Riders."

CLARK TO MANAGE 'FLASHLIGHTS'

Fred Clark will again manage the "Flashlights of 1921" the coming season.

"JOYLAND" CAST SIGNED

The roster of Sim Williams' "Girls from Joyland" includes Billy Gilbert, Hazel Douglas, Carrie Finnell, Bob Williams, Sidney J. Page and Selig and Lee. There will be one more man in the cast.

FAY JOINS REISENWEBER SHOW

Frank Fay opened at Reisenweber's, on Monday night, acting as announcer and doing some specialties. Benny Davis left the revue last week.

KITTY WARREN ON VACATION

Kitty Warren, soubrette at Kahns Union Square, left for her vacation last Saturday night. She will be away two weeks.

PERFORMERS AT HOPATCONG

LAKE HOPATCONG, N. J., July 2.—The season is now on at this resort and the lake is crowded with visitors. There seem to be many members of the theatrical profession staying at the numerous hotels and cottages, more so than at any other time. Some of those who are staying here are James E. Sutherland, manager of the Casino Theatre, Brooklyn; Mrs. Sutherland and children. Harry Lester Mason, Johnny Jess, Miss Billie Rankin, Owen McGivney, William McGivney, Ann Anzer, Dixie Anzer, Editor of the Hudson County Journal, Jack McKenna, John O. Grant, Babe Healy, Sarah Jane Grant, Mr. and Mrs. Joe Marks, Tom McKenna, Violet Hilson, Manny Rosenthal, Tinny Rosenthal, Hope Rosenthal, Toots Heidt, Anthony De Phillips and wife, Dick Prichard, Barry Melton, Candy Noble, Emil Subers, Blanche Newcomb, Charles Cole, Bert Baker and Mrs. Bert Baker, Teddy Simmonds, George and Goldie Hart, Len Carle, Dolly Inez, Mr. and Mrs. Ted McNamara, Arthur Steinecker, Mr. and Mrs. Walter Meyers, Mr. and Mrs. Bert Lahr, Mr. and Mrs. Harold Whalen, Mr. and Mrs. Mike Murphy, George Gardner, Clayton and Lennie and families, Eddie Miller, Jim and Betty Morgan, Ned "Clothes" Norton, Charlie Bennett and family, Billy Hennessey, Joe Freed and Sid Rankin.

BARNEY GERARD ON VACATION

Barney Gerard is spending the Summer at his camp in Maine. He left New York several weeks ago. Louie Gerard is in charge of the Gerard office in the Columbia Theatre Building.

SIGNED FOR "PASSING SHOW"

The roster of I. H. Herk's "Passing Review" will include Jim Bennett, Mark Linder, Ray King, Lou Rice, Ada Lum, Rose Hemley and Bobbie Hall.

PEARL WITH "CUDDLE UP"

Jack Pearl, last season with the "Powder Puff Revue," will be featured with "Cuddle Up" on the Columbia Circuit this season.

DUFFY WITH "SUGAR PLUMS"

Tom Duffy was signed by Dan Dody for his "Sugar Plums" last week. Charlie Falk will manage the show.

LYNN CANTOR SUES

Lynn Cantor has started divorce proceedings from Chas. Wesson.

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BURLESQUE

TRANSFER RATES MUST BE REDUCED

ARE STILL AT WAR-TIME FIGURE

If the transfer companies will not reduce their rates, the Burlesque Producing Managers' Association, which includes all the producing managers on the Columbia and American circuits, will operate their own transfer companies in many cities on the circuits in an effort to cut the cost of putting on burlesque shows. During the war when money was plentiful and easily made the burlesque producers did not mind the high cost of transportation; but now that the bottom has fallen out of the business they intend to lower their costs if the most drastic measures are necessary to accomplish this.

Transfer rates have gone up 400 per cent in some cases since the beginning of the war. Though the war days are over and prices generally are coming down, the burlesque companies are still paying the high war-time transfer bills. As a result transfer bills make up an unusually disproportionate part of the traveling expenses.

An official of the Producing Managers' Association stated last week that the transfer bills constitute almost fifty per cent of the railroad fares. To illustrate he took a company of forty persons traveling from Philadelphia to New York on the Pennsylvania Railroad. The railroad provides a steel day coach for the people in the company and a steel baggage car for the scenery at an approximate cost of \$140. These two railroad cars probably cost about \$100,000. The transfer company in New York carted the scenery, props, and trunks to and from the theatre for about \$250. When the differences in the investment values of the railroad cars and the transfer wagons are taken into account, the disproportionate returns to the transfer companies become easily apparent.

These conditions are not confined to New York or Philadelphia but exist throughout the country. In an attempt to reach an amicable agreement representatives have been sent to all the cities on both circuits to induce the transfer companies in each locality to reduce their charges to a pre-war scale. Among the men who left last Saturday were Warren B. Irons, who will take care of the cities west of Chicago, George W. Gallagher, who will visit all the towns between Pittsburgh and Chicago, and another representative will take care of the territory east of Pittsburgh.

Should they fail to convince the transfer people of the necessity for reasonable reductions, these representatives are instructed to confer with local house managers about buying wagons and equipment to take care of their transfer needs. This step is absolutely necessary for the protection of show owners, as they cannot exist under the present excessive rates.

The Columbia Amusement Company and the American Burlesque Association have already agreed to cooperate with the Producing Managers in every respect. The Producing Managers' Association claims that it is demanding only what is fair and that, therefore, most of the transfer companies along the circuits will agree to work in harmony with the Association in its effort to bring back pre-war conditions.

MARCUS SHOW REHEARSING

Abe Marcus announced last week that Charles Abbatte would be the featured comedian with the Marcus Musical Show of 1921, which is now in rehearsal.

CALIFORNIA TRIO CLOSES

The California Trio who have been playing vaudeville on the Keith Time since they closed their season with "Folly Town" early in May, closed at Asbury Park July 6. They are booked to go with "Folly Town" again next season. Benny Joss of the trio left New York last Thursday for his home in Minneapolis, where he will remain a few weeks. Jimmy Hall will spend his vacation with Mrs. Hall at his home in New Bedford. Harry Bart has gone to Springfield for a rest.

WINTER GARDEN OPENS AUG. 14

Minsky Brothers National Winter Garden will open the Fourteenth of August. The house is now being redecorated, a new stage is under construction and the dressing rooms will be all fixed up. Lee Lash is painting new scenery.

Minsky has signed so far the following people to open the house: Joe Rose, Harry Bentley, Bernie Clark, Hattie Beall and Regina White. There will be three more principals. Joe Rose will produce the shows.

LEO STEVENS INJURED

Leo Stevens, manager of Sim Williams' "Girls from Joyland," while alighting from one of the Public Service electric cars at Morsemere, N. J., was thrown to the street, which had been newly graveled. Besides picking the gravel out of his legs, hands and face, destroying his clothes and breaking his glasses, he escaped injury. Stevens has settled with the company. There was a new conductor on the car at the time.

"FOLLIES" CAST ENGAGED

The roster of E. Thos. Beatty's "French Follies" includes Billy Mack, H. Sherman, Margaret Hastings, Eddie Burke, Lillian Lillette, Lillian Russell and Bert Burtte. There will be another comedian. Frank McAleer will manage the show and Sam Morris is preparing the book.

HOWARD & NORWOOD FOR VAUDE.

Sam Howard and Lillian Norwood will close their vaudeville engagements Sunday, July 17, and take a vacation until August 29 when they will open on the Keith time. Howard and Norwood were with Sam Howes Show on the Columbia Circuit the past season.

TREASURER ON VACATION

CRYSTAL LAKE, N. Y., July 11.—Mrs. Pete Barlow, treasurer of the Gayety Theatre, Brooklyn, and her daughter, are spending the Summer here. They will be back at the Gayety when it opens Labor Day.

MIKE SACKS SIGNS

Mike Sacks has signed with Irons & Clamage for five years to commence in August, 1922. Sacks has been with the Abe Marcus Shows a number of years as principal comedian.

ENGAGED FOR "FOLLIES"

E. Thos. Beatty has engaged so far for his "Follies of New York" for the coming season Felix Martin, Lew Breme, Sadie Banks and Rose Emmett.

POLLY ARONSON AT PARK

ATLANTIC CITY, N. J., July 1.—Polly Aronson, last season with "Tittle Tattle," on the American Circuit, is now working at the Steeplechase Park here.

JOE WATSON IN HOSPITAL

Joe Watson, one of Barney Gerard's featured comedians was operated on at the John Hopkins Hospital, Baltimore, Tuesday for stomach trouble.

MANN'S REVUE OPENS

Joe Mann opened his Revue at the Shelbourne, Brighton Beach, Monday.

AMER. CIRCUIT DROPS FOUR SHOWS

THREE THEATRES ALSO OUT

The American Burlesque Circuit has cut out four shows from the circuit for next season and three houses. The shows that were on the circuit last season that will be missing at the beginning of the season will be the "Beauty Trust," "Tiddle de Winks," "Kewpie Dolls" and the Stone & Pillard Show.

The houses that have been eliminated are the Star, in Toronto, Gayety, Newark, and the Cadillac, Detroit. The Avenue, Detroit, will play the American Circuit attractions the coming season.

There will be thirty-three shows on the circuit, which will take thirty-four weeks to play, on account of the open week.

Wilkes-Barre will be on this circuit the coming season, arrangements having been completed to play the Majestic, that city, for three days a week. The shows will play Monday, Tuesday and Wednesday of the week, this house evidently splitting with Schenectady, which will play the shows the last half of the week.

According to reports, the open shop in burlesque will not affect the agents. It is claimed that several agents have taken the matter up with their locals and were assured that they could go ahead and sign up for the coming season.

They can go ahead and bill their shows and the bill posting plant will handle their paper.

LINDSAY ON LONG TOUR

William B. Lindsay, Eastern Passenger Agent, Lehigh Valley Railroad, left New York on Sunday, July 3, with the Elks' special trains to Los Angeles. The Elks are making this a Grand Tour, stopping off at the various Western cities, including Chicago, Denver, Salt Lake City, San Francisco, Los Angeles, Portland and Seattle and returning via the Canadian Rockies.

Mr. Lindsay, who is Past Exalted Ruler of Brooklyn Lodge B. P. O. E. and also a member of the Grand Lodge, will personally conduct the Elks' Tour to the Coast and return and expects to return to New York about August 1.

JOHNNY KANE CLOSING

Johnny Kane will close at Kahn's Union Square Saturday night. He leaves at once for his home in Boston where he will rest for a few weeks. Kane will then play a few weeks in vaudeville with Bijou Russell around the parks. Albert Golden will take his place at the Square. He will open Monday.

SELLS INTEREST IN SHOW

Before leaving New York Joe Oppenheimer sold a third interest in his "Miss New York, Jr.," on the American Circuit, which has three more seasons to run, to Grif Williams. Williams will manage the show. He has been with the Gus Hill attractions for the past ten years.

MACK WITH "FINNEY REVUE"

Chas. Waldron signed Ernest Mack for his "Frank Finney Revue" to play opposite Finney next season. Mack was with the George Murphy show early last season.

PICTURES IN LYCEUM

Dan Guggenheimer has booked the Dempsey-Carpentier fight pictures for the Lyceum, Paterson, for the week of July 18.

UNION SQ. SHOW, WELL PUT ON, IS FAST AND CLEVER

I. B. Hamp opened at Kahn's Union Square last week. He also produced the show, which was in two acts and the same number of scenes. He called the first part "Broadway, Mirth and Melody." The last part was programed as "Oh! Lady, Lady."

Hamp did the same comedy character as he did with "Round the Town" last season on the American Circuit. He and Joe Rose took care of the comedy part of the show. Rose doing his "Dutch."

After the opening chorus Joe Lyons sang "Sweetest Girl on Broadway," assisted by six ponies, Johnny Kane following in a neat dancing specialty with two of the girls.

The comedians then made their appearance with Lyons, while the entire chorus was still on the stage and went into the "speech" bit.

Frances Cornell did very nicely, singing "My Sunny Tennessee," with the girls in the background. The "presentation speech" bit was next, in which Hamp, Rose, Lyons and Miss Cornell appeared.

Pretty Jessie Reese, in a handsome Turkish costume, sang "Ho" cleverly. Miss Reese was assisted by the chorus in this number, which was effectively staged.

The "whistling" bit was amusing as Rose, Hamp and Kane offered it.

Shirley Mallette, who also opened at this house last week, made her appearance in a specialty singing a blue number called "Home Again Blues," which she put over exceptionally well. The program was mixed up a bit on the musical numbers and the principals did not appear according to the way they were programed, and Miss Mallette's specialty did not appear on it at all.

The "French" bit was well taken care of by Rose, Hamp and Miss Warren. Miss Warren portrayed a French girl excellently, and sang "I Want Something to Play With" with a feeling.

Miss Warren livened things up when she put "I Like You" over with the chorus. She injected a lot of pep in things and her number went over well.

Hamp, Lyons and Miss Warren then did the "teller" bit, which was followed by "I'll Follow You," in which the principals and the chorus took part. This was the finale of the first act.

PEARL TO STAY IN BURLESQUE

All negotiations were called off by I. H. Herk, for the transfer of Jack Pearl's contract to the Shuberts last Monday afternoon.

The Shuberts have been for some time trying to get Pearl for one of their Broadway shows and made an offer for his contract to Herk of \$13,000. They were to star him in one of their productions, it is said.

This is the highest price ever offered for the services of a burlesque performer, by any manager. James E. Cooper sold Leon Errol's contract to Flo Ziegfeld several years ago for \$5,000, it is said, but the price the Shuberts wanted to pay for Pearl far outshines that amount.

Pearl will remain in burlesque under Herk's management the next two years and then he will appear in a Broadway show, according to the present arrangements under the direction of I. H. Herk.

STEPPE FOR "JINGLE JINGLE"

I. H. Herk engaged Harry Steppe last Friday to play the principal comedy part in his "Jingle Jingle" Company on the Columbia Circuit next season. Max Field's contract has been cancelled, he will remain in vaudeville, working with Anna Fink (Mrs. Field).

BURLESQUERS IN PARADE

Hugh W. Shubert and Tom Duffy were the only burlesque representatives to appear in the Anti-prohibition parade held in New York on July Fourth. They stayed to the finish.

"TING-A-LING" CAST SET

The roster of Chas. Franklyn's "Ting-a-Ling" will be I. B. Hamp, Al Golden, Red Walters, Shirley Mallette, Thelma Ponton, Jack Price, Buster Sanford and a juvenile.

MELODY LANE

MUSIC MEN CONDEMN SYNDICATES FOR PRICE CUTTING DRIVE

Publishers Declare Co-operation Between Dealer and Producer Is What Is Needed Rather Than Attempting to Dictate Price Policy

The drive on the part of a number of the retail syndicate stores for the lowering of prices on sheet music is not being taken seriously by the publishers.

The first of the syndicates to make a decided move in the direction of lowering the prices is the S. H. Kress Co., which a few weeks ago wrote a letter to the music men in which it said, among other things:

"While some few numbers might be worth 25 cents and possibly more, the average popular number should be sold at 10 cents.

"Twenty-five cents for sheet music puts us in the luxury class. We are not dealing in luxuries. No concern can throw its heart into selling something that it knows is not worth the money and unless something is done to promote a popular selling price on a substantial percentage of popular numbers, it will be necessary for us to discontinue handling sheet music entirely, as the space could be devoted to some line on which a substantial volume could be obtained and in which we could feel that we were giving the public full value, which we cannot do at the present time when we charge 25 cents for 10-cent numbers. It is an injustice to the public to charge 25 cents for some of the songs we are trying to sell today, and unless music publishers are willing to cause their relations with the public to be on a constructive basis, we must withdraw from the sheet music business."

This portion of the letter in particular

is being severely criticized by the music men. They say that the matter of price is something with which the publisher had nothing whatever to do. That it was automatically forced upward by labor and war conditions and that these still exist to the extent of precluding any return to 10-cent prices for years to come.

The syndicate stores, and there are many outside of those that have made any open request for the lowering of prices, are being strongly arraigned by the music men for not co-operating with them during the present music crisis in exploiting songs and assisting in placing the music business back on its previous profitable basis.

The music men declare that it is not the matter of price that is holding up the industry, but the fact that with the changing business conditions of the country and the readjustment of all industries music is suffering and can only be restored to its old-time condition by the enthusiastic co-operation of both publisher and retailer.

Music, say the publishers, is one of the biggest attractions in the syndicate stores, its advertising value great, and if the syndicate stores will bear this fact in mind and work hand-in-hand with the publishers the business will be restored in short order.

The price, according to the publishers, is not the real fault; it is the fact that in the midst of trying business times, instead of there being strong co-operation between publisher and dealer, the retailer is trying to dictate a policy for the publisher to adopt.

"FANCIES" RELEASED

Fleta Jan Brown and Herbert Spencer have recently written a new fox-trot whose qualities make it bid fair to excel the success achieved even by the same collaborators' "Underneath the Stars." The title of the new number, which is published by M. Witmark & Sons, is "Fancies," and although the piece is still fresh from the presses, there are no fancies about its ultimate and wide success. The Witmark house is placing the full force of its organization behind a publicity campaign in behalf of "Fancies."

BIG SPACE FOR BERLIN

Irving Berlin, Inc., will have big office space in the new quarters at Broadway and 49th street, formerly occupied by Churchill's Restaurant.

Eleven thousand square feet of space are being utilized in preparing the new quarters which will be ready for occupancy late next month.

REICHGOTT WITH CIRCUS

Eugene Reichgott, the whistler, is traveling this year with the Barnum & Bailey and Ringling Bros. Circus featuring the Feist melodies. At present he is whistling "Peggy O'Neil."

25-YEAR RECORD FOR VON TILZER

Jules Von Tilzer is celebrating the fact that he went into the music business twenty-five years ago this week. At that time he was doing a single in vaudeville in Chicago.

FRANCES KAHN BACK

Frances Kahn, who has been spending a two weeks' vacation at Yulan, New York, has returned to her desk in the Irving Berlin Music Co.

KEDEN BACK FROM VACATION

Joe Keden, of Waterson, Berlin and Snyder, professional department, returned from his two week vacation last Saturday and was tendered a surprise party by his colleagues, in honor of his first anniversary with the firm. Keden was formerly with A. J. Stasny.

PAUL BIESE PLACES SONG

Triangle Music Publishing Co. have accepted for publication a new fox-trot ballad entitled "Right or Wrong," written by Paul Biese, Have Gillespie and Arthur Sizemore. They will put the number out about the middle of next month.

LOEW TAKES OUT LICENSE

Licenses to play the musical compositions controlled by the American Society of Composers, Authors and Publishers have been taken out for all the Marcus Loew vaudeville and motion picture houses.

EDWARDS IN OMAHA

Gus Edwards is the leader of the new 20th Century Quintette that is being featured at the Hotel Fontenelle, Omaha, Neb. Mr. Edwards is no relation to the other Gus Edwards.

VANDERSLOOT RELEASES TWO

The Vandersloot Music Co. of Williamsport, Pa., has released two new numbers which are attracting considerable attention. They are "Love Me" and "Dream Kiss."

GERAGHTY ON VACATION

Bob Geraghty, of the Irving Berlin Music Co., is taking a two weeks' vacation.

SCHOLARSHIPS FOR COMPOSERS

Three new fellowships provided under a department of musical composition have been added to the American Academy in Rome, according to an announcement made last night by William Rutherford Mead, of No. 101 Park Avenue, the president of the Academy. The new scholarships will be awarded in the same manner as are those already existing in architecture, painting, sculpture, and landscape architecture.

A fellowship providing three years of residence and study in Rome or two years in Rome supplemented by a year in Paris will be awarded each year to the Prix de Rome winner in musical composition. After the first three years there will be three American composers studying abroad with the aid of the academy each year.

It is estimated by the academy at Rome that the total of the funds necessary to permanently carry on its work is \$30,000, a sum considerably greater than the present foundation fund. The announcement ventures the opinion that Americans interested in the development of the native musical composition will contribute the funds necessary for the work.

GOLDMAN TO PLAY WAGNER

The Goldman Concert Band, under the direction of Edwin Franko Goldman, will give its fourth concert on the Mall in Central Park on Thursday evening, July 14th, and a remarkably fine program has been arranged. The first half of the program, consisting of four numbers, will be devoted to the works of Richard Wagner, while the second part of the program will consist of miscellaneous numbers. The soloist will be Frieda Klink, the well-known contralto.

These Central Park concerts are beginning to attract audiences that almost equal those attending the Columbia concerts. So much enthusiasm is manifested at each appearance of this band that it is quite probable that next year there will be numerous extra concerts.

NEW MUSIC COMPANY FORMED

The Chamberlain Company, a new music publishing firm, has opened offices in the Equity Building in Detroit. The firm is composed of Harry C. Berg, who wrote songs under the name of Harold Chamberlain, Albert G. Schoech, and H. Alf Kelley. Wendell P. Talbert, a Detroit song writer, will write for the firm. Their first release is a fox-trot called "Looking at You."

DAVIS WRITES NEW ONE

Benny Davis, song-writer, composer of "Marge," "Make Believe," and "Nobody's Baby," has written a follow up number to "Nobody's Baby," called "Sweetheart," which will be published by Leo Feist, Inc. Davis will go into vaudeville shortly.

BAKER BUYS 1,000 COPIES

A. H. Humming, an Amsterdam avenue baker, bought five thousand copies of the song "Humming," which he is using for advertising purposes. He hopes to advertise his bakery not the song.

"OH! GEORGE" RELEASED

"Oh! George," a new novelty number by J. B. Weppeler and W. N. Hamcke has been released by the Hamcke music house of Brooklyn.

PIANTADOSI HAS NEW ONE

Joe Goodwin, Buddy Green and Al Piantadosi, have collaborated on a new ballad, called "I Wonder Who," which they have placed with Stark Cowan.

PERRY BRADFORD ON TRIP

Perry Bradford, the music publisher and songwriter, left last Thursday on a business trip to Philadelphia, Baltimore and Washington.

CHECKS FOR MUSIC MEN

Checks will go out this week to members of the American Society of Composers, Authors and Publishers for payment for the second three months' royalties collected for the performing rights of the compositions of the organization.

Despite the fact that the theatrical business is far from prosperous the society members will receive a decided increase over the amount paid for the first three months of the year.

The amount to be divided among authors, publishers and composers exceeds the previous payment by about twenty-five per cent. Members in Class A of the organization will therefore receive over \$1,000 as their respective shares.

MUSIC AT FIFTEEN CENTS

A new music publishing concern, Lee White, Inc., is publishing sheet music to retail at 15 cents a copy. The concern has a specially constructed stand, which holds six different numbers and which is being placed in music and non-music stores in and around New York.

WALKER WITH BERLIN

Ray Walker, who has been in Chicago for the past year, is back in New York, working in the professional department of Irving Berlin, Inc., in the day time and taking charge of the musicians and music at Gossler's Campus at night.

KALTENBORN TO GIVE CONCERT

Frank Kaltenborn and his orchestra will give a concert on the Mall in Central Park Saturday evening, July 23, and will include compositions by Beethoven, Wagner, Tchaikowsky, Saint-Saens, Bizet, Auber, Lassen.

BUXBAUM AT PRE-CATELAN

Lou Buxbaum's Five, fresh from their success at the Beaux-Arts, Philadelphia, have opened at the Pre-Catelan playing to a fair clientele, considering the torrid weather.

TED BARRON WITH BROADWAY

Ted Barron is the new manager of the Broadway Music Corporation's orchestra department, taking the place of Uriel Davis who resigned last week.

SOUSA WRITES NEW MARCH

John Philip Sousa has written a new march entitled "Keeping Step with the Union" and has dedicated the number to Mrs. Warren G. Harding.

DAVIS OUT OF THE B'DWAY

Uriel Davis, who for sometime past has been connected with the Broadway Music Corp., severed his connection with the company last week.

HANDY BROS. IN NEW OFFICES

Handy Brothers, successors to Pace and Handy, are now located in their new quarters on 47th street next to the Columbia Theatre building.

BEILIN ON VACATION

Al Beilin, professional manager for the Broadway Music Corp., has gone to the Kaatskill Mountains for a month's vacation.

WINSLOW BACK FROM VACATION

Max Winslow, of the Irving Berlin, Inc., music house, is back after a month's vacation spent on the Thousand Islands.

SONG CONTEST AT PROCTORS

The F. F. Proctor theater in Newark will hold a song contest during the week of July 18th.

KING IS BROADWAY MANAGER

Hal King is the new manager of the Broadway Music Corporation's Atlantic City office.

B. F. KEITH VAUDE. EX.

NEW YORK CITY

Palace—Mouree & Grant—"An Artistic Treat"
—Kitty Gordon & Co.—Boyce Combe—Dolly Kay
—Jack Wilson—Ona Munson & Boys—Harry Wat-
son & Co.
Riverside—Lovenberg Sisters & Neary—Joe Ben-
nett—Harry Holman & Co.—Maybelle Sherman—
Four Marx Bros.

Royal—Jack Hanley—Marie & Mary McFarlane
—Florence Moore—Ames & Winthrop—Patricia &
Delroy—Elsie La Berger.

81st Street—Craig Campbell—Cameron Sisters—
Wm. Caxton & Co.—Pileer & Douglas—Maxie
Marguerite & Alvarez.

Broadway—Carson & Willard—Harry Price—
Seven Bracks—Spoors & Parsons.

Hamilton (First Half)—Finn & Sawyer—Harry
J. Conley & Co.—Schictl's Marionettes—Frank
Farron. (Second Half)—Van Cellos—Bud & Jack
Pearson—Mary Haynes.

Jefferson (First Half)—Horace Golden—Alvin &
Alvin—Duval & Little—Runaway Four—Wylie &
Hartman. (Second Half)—Catty & Nelson—Espe
& Dutton—Frank Farron—"Parlor, Bedroom &
Bath"—Cantwell & Walker.

Regent (First Half)—Hayataka Bros.—Cant-
well & Walker—Catty & Nelson—Espe & Dutton
—Lillian Fitzgerald. (Second Half)—Coogan &
Casey—The Frabelles—Wells, Virginia & West-
Runaway Four.

Fordham (First Half)—Wells, Virginia & West
—Van Cellos—Krans & White—Coogan & Casey—
Creole Cocktail. (Second Half)—Finn & Sawyer
—Yvette—Alvin & Alvin—Harry & Emma Shar-
rock—Jimmy Lucas & Co.

Coliseum (First Half)—Buf & Jack Pearson—
Perez & Marguerite—Bostock's Riding School—
Stafford, Du Ross & Co.—Fenton & Fields. (Sec-
ond Half)—Duval & Little—Hayataka Bros.—
Schictl's Marionettes—Krans & White—Wylie &
Hartman.

BROOKLYN

Bushwick—La Bilbanita—Ben Smith—Ted
Lewis & Band—Watson Sisters.

Orpheum—Flo Lewis—Six Brown Bros.—Bert &
Betty Wheeler—Harland Dixon & London Palace
Girls.

Henderson's—Sherwin Kelly—Leonard & Ward
—"Profferting"—Mueller & Stanley—Eva Shirley
& Band—Jed Dooley & Co.—Mel Klee—Casting
Campbells.

Far Rockaway (First Half)—Mary Haynes—
Palo & Pollett—Franklin, Charles & Co.—Dooley
& Sales. (Second Half)—Russell & Devitt—Perez
& Marguerite—Solly Ward & Co.—Margaret Young
—Fenton & Fields.

ATLANTIC CITY

Keith's—Laura & Billy Dreyer—Dotson—Pres-
ler & Klais—Vera Gordon & Co.—Alleen Stanley
—Chic Sale.

BOSTON

Keith's—Mel Klee—Dorthea Sadler & Co.
—Cleveland.

Hippodrome—Millicent Mower—Jean Adair & Co.
—McGrath & Deeds—Doris Humphries' Dancers.

JOHNSTOWN-PITTSBURGH

Majestic and Sheridan Square—Three Weber
Girls.

PHILADELPHIA

Keith's—Watts & Hawley—Emma Haig & Co.—
Loew, Feely & Stella—Kennedy & Berle—Ethel
Barrymore—Roy Harrah—Paul Nolan & Co.—Moll
Bros.—Harry Delf.

PITTSBURGH

Davis—Ryan & Bronson—Frisco—Herman Tim-
berg—The Rios.

PORTLAND

Keith's—Jordan—Barker & Dunn—Gaylord &
Lancton—Ernie & Ernie—Doree's Celebrities—Fred
Allen.

SYRACUSE

Keith's—Josie O'Meers—Daly & Berison—Mar-
garet Padula—Frank Wilcox & Co.—Courtney Sis-
ters—Margaret Stewart.

WASHINGTON

Keith's—Four Casting Campbells—Ned Norworth
& Co.—Howard & Clark—Van Hoven.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Leona La Mar—Frances Kennedy—
Tempest & Sunshine—Phina & Co.—Friscoe—
Moran & Mack—Van & Emerson—Carlton & Bal-
lew—McRae & Clegg.

State Lake—Emma Carus—Marmelin Sisters &
Schooler—Myers & Hanford—Scanlon, Denno Bros.
& Scanlon—Choy Ling Hee Troupe—Billy McDer-
mott—Lloyd & Good—Bob & Peggy Valentine—
Retter Brothers.

LOS ANGELES

Orpheum—Trixie Frigana—Ce Dora—Wilfred
Clarke & Co.—Melville & Rule—Kittner & Reaney
—Wilfred Du Bois—Young & Wheeler—Bubbles.

MILWAUKEE

Palace—Ray Raymond & Girls—Jos. E. Bernard
& Co.—Harry Cooper—Libonati—Dooley & Storey
—Hollins Sisters—Lester Raymond & Co.

SAN FRANCISCO

Orpheum—Singer's Midgents—Bailey & Cowan—
Marion Weeks & Barron—Cavano Duo—Tom Wise
& Co.—Geo. A. Moore—Mang & Snyder—Francis
& Kennedy.

F. F. PROCTOR VAUD. EX.

NEW YORK CITY

Fifth Ave. (First Half)—Quixey Four—Whipple
Huston Co.—LaFrance & Jackson. (Second Half)
—Lee & Cranston—John W. Ransome—Elsie &
Paulson—Espe & Dutton.

23d St. (First Half)—Wade Booth—Two Kita-
mura Bros.—Will Mahoney—Jerome Merrick Co.—

VAUDEVILLE BILLS

For Next Week

Gladys Delmar & Band. (Second Half)—Finn &
Sawyer—Alliro—H. A. Seymour—Little Jim.

125th St. (First Half)—Alliro—Moore & Fields.
(Second Half)—Eight Dusky Steppers—Mattis &
Young—Clinton & Chappell—Hal Johnston Co.

58th St. (First Half)—Samoya—Harry & Grace
Ellsworth—Werner Amorous Trio—Conroy & How-
ard. (Second Half)—Krans & White—Al K. Hall
Co.—Lazar & Dale—Boland & Benfield—Althea
Lucas Co.—Hashi & Oel.

Mt. Vernon (First Half)—Frank Jerome—Frank
Farron—Carroll McCowan—Jimmy Lucas Co.—
Elsie & Paulson. (Second Half)—Jean Granese—
D. D. H. Whipple—Huston Co.—Boyce Coombs—
Royal Gascolnes.

Yonkers (First Half)—Al K. Hall Co.—Lazar &
Dale—Boland & Benfield—Althea Lucas Co.—
Nihla. (Second Half)—Samoya—Gaylord & Lan-
ton—Wylie & Hartman—Manning & Sisters.

NEWARK

(First Half)—Greenwood School Children—Jean
LaCross—Nonette—Little Jim—Espe & Dutton.
(Second Half)—Quixey Four—Devote & Statzer—
Watson Sisters.

SCHENECTADY

(First Half)—Voyer & Wendell—Dotson—Max-
well Quintette. (Second Half)—Deperon Trio—
Clark & Storey—Valentine Vox Co.—Joe Towle—
Gautier's Toy Shop.

ASBURY PARK

(First Half)—John & N. Olms—Joe Martini—
Miller & Young—Ryan & Ryan—Ward & King—
Reddington & Grant.

BINGHAMTON

(First Half)—Lever & Collins—Stone & Hanlo
—Frank Cornell Co.—Faber & Burnett—Gautier's
Toy Shop. (Second Half)—Scanlon, Denno & Sis-
ters—Marguerite Padula—Kafka & Stanley.

BOSTON

Boston—Van Cello & Mary—Pagane—Austin &
Seed—Elm City Four—Daly & Berlew.

Scooley Square—Gardner & Aubrey—Dave Man-
ley—Alton & Allen—Eather Trio.

Washington Street—Melody Trio—Scott & Chris-
tie—Alvin & Alvin.

CAMBRIDGE

(First Half)—Hobson & Beattie—Friend &
Downing—Lynch & Zeller—Theresa Wily. (Sec-
ond Half)—Frank Gould—Jim & B. Page—Hite
Reflow Co.

HAZELTON

(First Half)—Kola—Fennell—Tyson—Claudia &
Coleman—Four Ortons. (Second Half)—Kara Sak
—The Parshleys—Frank Gabby—Chas. Jordan Co.

HOLYOKE

(First Half)—Walther & Princeton—Lillian
Isabelle—Valentine Vox Co.—Clark & Bergman—
Joe Towle—Three Hendersons. (Second Half)—
Lawton—Ward & King—Collins & Pillard—Clark
& Bergman—Emily Darrell—The Herberts.

ITHACA

(Last Half)—Lever & Collins—Frank Cornell
Co.—Faber & Burnett.

JERSEY CITY

(First Half)—Coogan & Casey—Lee & Cranston
—Finn & Sawyer—Billy Schone—Hillyer & Yale—
Castillians. (Second Half)—Melody Garden—
John LeClair—Moore & Fields—Wayne, Marshall
& Co.—Geo. Howell Co.—Northlane, Riano & N.

LANCASTER

(First Half)—Tom & A. Leo—Mack & Reading
—Jones & Sylvester—Lulu Coates Co. (Second
Half)—Potter & Hartwell—Howard & Sadler—
Ahern & Peterson—Kitamura Japs.

LYNN

(First Half)—Frank Gould—Collins & Pillard
—Hite Reflow Co. (Second Half)—Hobson & Bea-
tie—Friend & Downing—Noel Lester Co.

LEWISTON

Hunniford.

NEW BRITAIN

(First Half)—Adams & Thompson Girls—Lillian
Bernard—Manning & Hall—Herbert & Dare. (Sec-
ond Half)—Tokl Murati—Flagherty & Stoning—
Lucille Rogers—Maxwell Quintette.

NEWPORT

(First Half)—Chief Blue Cloud—Him & B. Page
—The Herberts. (Second Half)—Kennedy & Davis
—Foley & O'Neil—Lynch & Zeller.

NEW LONDON

(First Half)—Col. Jack George—Flagherty &
Stoning—Jack Marley. (Second Half)—Hunniford
—Adams & Thompson—Manning & Hall—Herbert
& Dare.

OSSING

Archie Onri—Wolford & Stevens—Gladys Del-
mar—Col. George Duo—Swan's Midnight Prow-
lers.

PITTSBURGH-JOHNSTOWN

(First Half)—Hart Wagner—Desp Ritter—
Pauline Saxon & Sisters. (Second Half)—Roberts
& Boyne—Swan's Prowlers—Three Eddy Girls—
Carleton & Tate—King & Irwin.

PITTSBURGH

Menford & Flora—Caroline—Bird & Ransom—
Bud & Leslie Gray—Dana & Locher—Larry Clifford
Girls—Ricardo & Ashford.

PATERSON

(First Half)—Hashi & Oel—Harrington &
Mills—Wilson Aubrey Trio—Pat White Co.—
Sweeney & Rooney. (Second Half)—Maxie
Frank Sidney & Co.—Drew & Wallace—Clifford &
O'Connor.

SHENANDOAH

(First Half)—Kara & Sek—The Parshleys—John
King John—Frank Gabby—Chas. Jordan Co. (Sec-
ond Half)—Shapiro & Jordan—Fennell & Tyson—
Chung Hwa Four—Claudia Coleman—Four Ortons.

POLI CIRCUIT

BRIDGEPORT

(First Half)—Fred & Al Smith—Ed & M. How-
ard—Chong & Moey—Eddie Foyer. (Second Half)
—Chief Blue Cloud & Wilsons—Wells, Virginia &
West—Janey Adair—Jack Norworth.

HARTFORD

Capitol (First Half)—Lawton—Helen Moretti—
Frances Bell—The Magic Fan. (Second Half)—
Will Morris—Dotson—Casting Mellows.

NEW HAVEN

Palace (First Half)—Will Morris—Wells, Vir-
ginia & West—Janet Adair—Burns & Freda—
Jack Norworth. (Second Half)—Chong & Moey—
Ed & M. Howard—Porter, White & Co.—Eddie
Foyer.

SCRANTON

Poli's (First Half)—Chamberlain & Earl—Nel-
son & Madison—Profiteering—Bob Hall—Colini's
Dancers. (Second Half)—Stuart & Harris—
Elaine Bessley—Richards & Walsh—Duval &
Little—A Dress Rehearsal.

WILKES-BARRE

(First Half)—Stuart & Harris—Elaine Bessley
—Richards & Walsh—Duval & Little—A Dress
Rehearsal. (Second Half)—Chamberlain & Earl
—Nelson & Madison—Profiteering—Bob Hall—
Colini's Dancers.

PANTAGES CIRCUIT

WINNIPEG, MAN.

Pantages—The Cromwells—Burns & Lorraine—
Stan & May Laurell—Jan Rubini—White, Black
& Useless.

REGINA, SASK.

Pantages—Wire & Walker—Low Hoffman—
Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

EDMONTON

Pantages—Scamp & Scamp—Jack & Murray
Gray—Carl Emmy's Pets—Shelton Brooks—The
Mimic World.

CALGARY

Pantages—Dorothy Morris Trio—Pantser Sylva
—Canary Opera—Dixie Four—Good Night, Lon-
don.

ST. FALLS & HELENA

Pantages—Eight Deslys Girls—Avalon Trio—
Lydia McMillan & Co.—Bobby Henshaw—Jarvis
Revue—The Willie Brothers.

BUTTE AND ANACONDA

Pantages—Baggett & Sheldon—Murdock & Ken-
nedy—Three Keltons—Richard Francis—Under the
Apple Tree.

SPOKANE

Pantages—Adonis & Dog—Mason & Bailey—
Suite 16—Judson Cole—Three La Grohs.

WALLA WALLA AND NO. YAKIMA

Pantages—Gallini & Co.—Gus Elmore & Co.—
The Bandit—Eva Tanguay—Anita Azilas & Co.

SEATTLE

Pantages—Frawley & West—Hayes & Lloyd—
Harmony Land—Cliff Crouch—The Greenwich Vil-
lagers.

VICTORIA, B. C.

Pantages—The Shattucks—Stein & Smith—
Ciglianne Troupe—Noodles Fagin—Long Tack Sam.

VANCOUVER

Pantages—Little Nap—Pepino & Perry—Predic-
tion—Dancing Davey—The Gay Little Home.

TACOMA

Pantages—Amorous & Obey—Hillis Sisters—
Lillian Ruby—Clifford Wayne Trio—Jarvis & Har-
rison—Pearls of Pekin.

PORTLAND

Pantages—Brown & Herr—Chad & Moule Huber
—F. Blondell & Co.—Chuck Haas—Japanese Ro-
mance.

TRAVEL

Pantages—Mack & Williams—Cleveland &
Dowry—Joe Roberts—Poster's Pierrots—Dobbs,
Clark & Baro—Making Movies.

SAN FRANCISCO

Pantages—Phil La Tosca—Rhoda & Crampton—
Martha Hamilton & Co.—Gallerini Sisters—The
Love Shop.

OAKLAND

Pantages—Amber Bros.—Green & La Sell—
Chas. L. Gill & Co.—Barton & Sparling—Thor-
nton, Flynn & Co.—Dowling's Circus.

LOS ANGELES

Pantages—Chas. & Mayme Butters—Tracy,
Palmer & Tracy—Camilla's Birds—Burton &
Dwyer—Xochitl.

SAN DIEGO

Pantages—Ann Vivian & Co.—Leonard & Wil-
lard—Bill Armstrong & Co.—Grace Hayes & Co.—
Not Yet Marie.

LONG BEACH

Pantages—Jack Dempsey—Chandon Trio—Mal-
die De Long—Benny Harrison & Co.—Staley &
Birbeck—Paramount Four.

SALT LAKE CITY

Pantages—Gray & Askin—Fern, Bigelow &
King—Jones & Jones—Yes, My Dear—Alanson.

OGDEN

Pantages—Claire & Atwood—Coleman, Goetzen

& Co.—Jed's Vacation—Diana Bonnalr—Paynton
& Ward—The Liberty Girls.

DENVER

Pantages—Clifford Bothwell & Co.—Engle &
Marshall—Hickman Brothers—Hamlin & Mack—
Bardon & Perry Co.—Lottie Mayer & Co.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Reese & Edwards—Hum-
berto Bros.—Rogers, Bennett & Trape—Lamberti &
Fish—Ten Feet—Peel & Girwin—La Coste &
Bonawe—Murphy & Hewitt. (Second Half)—Bell
—Baldwin—Renard & West—Morrisey & Young
—Sherlock Sisters & Clinton—Geo. Stanley & Sis-
ter—Florence Ilackett & Co.—Wilson & Wilson—
Faber Bros.

Victoria (First Half)—Lunette Sisters—Evelyn
Cunningham—Bert Wilcox & Co.—Fred Berrens—
Benson Faber & Co. (Second Half)—Fox & Venetta
—Lee Mason & Co.—La Maire & Sheldon—Bart-
lett, Smith & Sherry—Gypsy Trio.

Lincoln Sq. (First Half)—Pollu—Boyd & King—
Yorke & Mabelle—Bert Walton—3 Wilson Girls.
(Second Half)—Wardell & La Coste—Chapelle,
Stenette & Co.—Violinski—Lunette Sisters.

Greeley Sq. (First Half)—Ernesto—Lee Mason
& Co.—Wilson & Wilson—Homer Miles & Co.—
Willie Smith—Valda & Co. (Second Half)—Pollu
—Evelyn Cunningham—Lambert & Fish—Arm-
strong & Downey—Bert Walton—Lainne & Tol-
man.

Delancey St. (First Half)—Faber Bros.—Rose
Garden—Chas. Hart & Co.—Steppe & Lancaster—
Chas. Ahern & Co. (Second Half)—Grace Ayres
& Bro.—Hahn & Briggs—Pell & Corwin—McCor-
mack & Regay—Willie Smith—Wheeler Trio.

National (First Half)—Turner & Grace—Geo.
Stanley & Sister—Renard & West—Dody & Ber-
man—Kenney, Mason & Scholl. (Second Half)—
Ernesto—Arthur Lloyd—Hall & Dexter—Steppe &
Lancaster—Valda & Co.

Orpheum (First Half)—Bicknell—Belle & Bal-
win—Chas. Reilly—Overholt & Young—Le Maire
& Sheldon—McCormack & Regay. (Second Half)
—Humberto Bros.—Rose Garden—Bert Wilcox &
Co.—Harry Lee—3 Wilson Girls.

Boulevard (First Half)—Fox & Venetta—Lillian
Boardman—Hall & Dexter—Bartlett, Smith &
Sherry—Wheeler Trio. (Second Half)—Bicknell
—Boyd & King—Jane O'Rourke—Besser & Golden
—Chas. Ahern & Co.

Ave. B (First Half)—Musical Chrysties—Nada
Norraine—Marino & Verga—Dura & Freely. (Sec-
ond Half)—Lester & Moore—Carpos Bros.

BROOKLYN

Metropolitan (First Half)—Reckless & Arley—
Morrisey & Young—Jane O'Rourke & Co.—Vi-
olinski—Gypsy Trio. (Second Half)—Kenney,
Mason & Scholl—Lillian Boardman—Homer Miles
& Co.—Fred Berrens—Ten Feet.

Fulton (First Half)—Wardell & La Coste—
Mummy—Armstrong & Downey—Harry Lee.
(Second Half)—Reese & Edwards—Murphy &
Hewitt—La Coste & Bonawe—Chas. Reilly.

Palace (First Half)—Hilton Sisters—Hughie
Clark—Carpos Bros. (Second Half)—Musical
Chrysties—Nada Norraine—Paul & Georgia Hall—
Marino & Verga.

Warwick (First Half)—Paul & Georgia Hall—
Josephine Harmon—Aerial La Valls. (Second
Half)—Henri & Beroni—Boyd & Brown—Zella
Bros.

BALTIMORE

Ajax & Family—Ryan & Weber—Tom Davies &
Co.—Geo. Norton.

BOSTON

(First Half)—Billy Kinkaid—Norton & Wilson—
Carter & Buddy—Gordon & Jolice—Babe La Tour
& Co. (Second Half)—Williams Bros.—Marion
Clare—Emmett McLean—Jones Family—Foster &
Seamon—Juggling McBarnes.

HAMILTON, CANADA

(First Half)—Mr. and Mrs. Wiley—Fred Rogers
—Bob O'Connor & Co.—Grace De Winters—Burrel
Bros. (Second Half)—Marvelous DeOnsoses—Rob-
ert De Mott—Dae & Neville—Burton & Shea—Fred
La Reine & Co.

HOBOKEN

(First Half)—The Delcos—Chas. D. Harte & Co.
(Second Half)—Bernard Sisters—Aerial La Valls.

LOTTIE GEE

PRIMA DONNA

WITH "SHUFFLE ALONG"

METROS CONVENTION ENDS

The sixth annual convention of the Metro's officers, district and exchange managers ended Thursday evening, July 7, with a banquet given at the Hotel Astor, New York.

After a report of the up-to-the-minute activity of the Hollywood studios by J. Robert Rubin, attorney for Metro, who acted as toastmaster of the banquet, Marcus Loew said:

"When you return tomorrow to your several districts and exchanges, let your policy continue to be fundamentally one of absolute fairness to the exhibitor. Metro has won a reputation for square dealing, sometimes at its own expense. Let us keep it up—impress the man who shows our pictures still more deeply with our desire to give him all he pays for, not to let him pay for more than he receives—to give, in any case of doubt, the break to the exhibitor."

Mr. Loew referred to several instances of the last year when Metro granted cancellations of contracts for pictures when exhibitors felt such concessions were due them, in spite of non-cancellable clauses in contracts.

Richard A. Rowland, president of Metro Pictures Corporation, after emphasizing Mr. Loew's policy toward the exhibitor, spoke of the production policy of the company. He said:

"We are all rather proud of the quality of our pictures for the last twelve months; and I know we're going to feel even more enthusiastic over the prospects for the coming season."

"I do not believe that any company ever has gathered together the staff of all-round excellence our Hollywood studios now hold. We have stars the public wants to see, the very best stories in the market for their presentation. Our directorial staff is unquestionably supreme. Our fairness to the exhibitor, you see, starts at the studio in our every effort, from the beginning, to give him the best photoplays in the world to-day."

Other speakers were David Bernstein, treasurer of Loew's, Inc., and C. E. Danforth of Van Emburgh & Atterbury, who dealt with the present economic phases of the motion picture industry.

The last day of the stay of the district and exchange managers in New York, July 8, was given over to personal interviews with W. E. Atkinson, general manager of Metro.

The Metro exchange managers, aware of the array of pictures scheduled for the coming year, expressed the belief that no difference in attack would be necessary, for the Metro productions within the next twelve months promise even to surpass the excellence of those in the past, they claim.

STANLEY STARTS "MOVIE WEEK"

To stimulate interest in motion pictures in Philadelphia the Stanley Company of America has designated the week of July 18-23 as "Go to the Movie Week" in that city and urges every one to attend a motion picture theatre during that period. That these six days may be of especial attractiveness to motion picture fans, the Stanley company has prepared programs for all its theatres of unusual pleasure-giving films.

Various suggestions were made as to when would be the proper time to create renewed interest in motion pictures during the warm weather and when people become lax in attendance at theatres, and after considering these it was decided by Jules E. Mastbaum, president of the Stanley company, that midsummer was the most practical time, hence it was that the week beginning Monday, July 18, was selected.

HESPE THEATRE OPENS

The Hespe Theatre, a movie house with a seating capacity of 2,000, opened recently in Hoboken with a policy of pictures and other entertainment on the style of the Strand in this city. Robert J. Mills, of the "Way Down East Four," has been appointed general director of the incidental entertainment and will have charge of all music and acts which are put in from week to week. The "Way Down East Four" have been singing at the Hespe for the past two weeks, having been held over from the first week.

THEATRICAL PARTY RETURNS

CHICAGO, Ill., July 10.—The theatrical party which departed on July 1 for Ottawa Beach, Mich., returned on Sunday morning after a ten-day vacation trip. The party consisted of Abe Lyons, Mr. and Mrs. Allie Abelson, Sig Dubin and Mrs. Dubin, who in professional life is known as Cleo Madison; Abe Cohen, Bert G. Solomon, Samuel I. Siegel, Bert Crawford, Dan Ahearn, Pete Slessinger and Richard C. Hoffman.

"DREAM GIRL" MARRIES

CHICAGO, Ill., July 10.—Laura Joyce McDonah, appearing in "The Dream Girl," which headlined the Rialto Theatre last week, was married in this city to Harry Lando, author and writer. Judge Pomeroy read the services. The couple were surrounded by members of the cast.

GEORGE WALSH CLOSES

PROVIDENCE, R. I., July 4.—George T. Walsh closed his stock engagement at the Trocadero, Philadelphia, recently and returned to his home here with Mrs. Walsh.

PICTURES IN PAN HOUSE

The Pantages Theatre in Minneapolis, which heretofore has presented vaudeville exclusively, inaugurated a new policy last week by the addition of a feature picture production and for the initial performance under the new arrangement Vitagraph's "The Silver Car," with Earle Williams as the star, was selected. Under the new policy the Pantages theatres will run continuously from noon until 11 o'clock P. M., the motion picture being shown during the time not consumed by vaudeville.

J. J. Cluxton, the Pantages special representative, who made the arrangements in Minneapolis, announced that the pictures to be shown in the Pantages theatres would be purchased on the open market and "The Silver Car" was the first one selected.

NEW THEATRE FOR 125TH ST.

A theatre and office building will be erected on 125th Street, between Eighth and Ninth Avenues, on the site now occupied by six old buildings, numbers 312 to 322 West 125th Street. The property runs through to 124th Street, on which side are also six houses, numbers 321 to 331 West 124th.

A ninety-nine year lease has been secured by a syndicate including Isaac Shapiro, Nat Goodman, S. Weiner and D. H. Silver.

BLUE'S REVUE OPENING

Jack Blue's Juvenile Revue, which Mr. Blue has produced for Harry Schulman, expects to open this week at Rendezvous Park, Atlantic City. George N. Gose will be manager of the show.

GORDON THORNE DIVORCED

CHICAGO, Ill., July 10.—A divorce decree and \$750 a month alimony were granted this week to Mrs. Virginia Milner Thorne from Gordon C. Thorne, local millionaire. The decree was signed by Judge Harry A. Lewis in the Superior Court, which makes the divorce absolute. Gordon Thorne was not present at the final hearing. Mrs. Thorne in her bill related that her husband was worth \$500,000. Last April Thorne was questioned by the police in relation to an alleged attempt at suicide by Miss Mary Lygo, formerly "Follies" actress. The young actress told the police Mrs. Thorne had introduced her to Gordon. Mrs. Thorne denied this and divorce action started almost immediately.

"DUMBELLS" FOR CHARITY

After the closing performance of "Biff Bing Bang" at the Ambassador Saturday night, The Dumbells left for Toronto to attend a special memorial service on Sunday in commemoration of those Canadian soldiers who fell at Vimy Ridge four years ago. Many of the Dumbells fought at Vimy Ridge and took part in the capture of that famous height.

Early in the week they return to New York to begin a series of outdoor performances of "Biff Bing Bang" for the benefit of charity organizations.

FRANK HOPE WITH ZIEGFELD

Frank X. Hope, who was with George M. Cohan till the latter announced his retirement, has been engaged for an executive position by Florenz Ziegfeld, Jr., and began work in his new position Monday.

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"ROWIE"

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"OH!
GEORGES"
Comedy Chorus
On Big Fight

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NEW ACTS

WILBUR AND MANSFIELD

Theatre—Coliseum.
Style—"Right or Wrong."
Time—Twenty-five minutes.
Setting—In two (special).

"Right or Wrong" is the title of the offering which Sam Shipman and Clara Lipman have written for Crane Wilbur and Martha Mansfield, for their vaudeville tour. After seeing the act, it must be said that here are a couple of motion picture artists who have taken the right course for success in vaudeville. For instead of doing one of these heavy, heaving-bosom, dramatic affairs, they have secured a funny farce comedy, with a laugh in almost every line.

No music is used for an introduction, but immediately after their name is flashed, a woman's voice is heard pleading for something, off-stage, with a man. The curtain rises on a court-scene, where a woman is being tried for shop-lifting, having been implicated in the stealing of a \$2,500 sable coat. She claims she was cold, and the Judge wants to know why she didn't steal a cheap one. She also starts to tell the judge the story of her life, and of how she became a thief, but the Judge beats her to it, and tells her that he knows all about it. He goes on to tell her how she was raised in the country, a pure and simple maiden, (mostly simple), how she met the city chap, who made love to her, took her to the city and then deserted her. She asks the Judge how he knew, saying that is exactly her story. He tells her that he hears it five hundred days a year, from about fifty women a day.

He sentences her to five years in prison, when a man in the audience, yells "Stop." The audience, by the way, is considered the court-room all through the act, and the Judge and orderly kept banging away, yelling "Order in the Court!" whenever a big laugh came. This man, demanded the right, as a citizen, to say something about the woman's case. He finally gets permission and tells the judge that he is the man who ruined the woman. He paints a black story about the terrible character he is. In this bit, there are some lines which should be eliminated. In describing how he made love to the girl, some lines about "How far did you go?", and telling how far he went, are rather indelicate.

After the entire business, they are married by the Judge, and they then discover that neither was a thief, and that neither had met before, but were seeking adventure.

The entire act is done in farce manner from start and the laughs kept coming from the rise of the curtain until its fall. With the exception of the bit mentioned, the act is clean and clever.

G. J. H.

GREAT LEON

Theatre—Regent.
Style—Magician.
Time—Sixteen minutes.
Setting—Full stage (special).

The Great Leon, assisted by two men and one girl, starts his offering with some of the ordinary illusions and appearance stunts, but before he has finished shows quite a few new ones which we haven't seen before. He could speed up his offering and make it more effective by cutting out one or two of the older stunts.

He opened with the appearing gold-fish bowl stunt and then offered the "disappearing glasses," the "pigeon-catch" and several other appearance and disappearance stunts.

His feature stunts, which were done at the close, was that of apparently sawing through a woman's body, and that of passing her body from one cage to another, by means of fire and water.

The stunts are all excellently done, and sold in showmanlike manner. Leon should be able to please any big time audience.

G. J. H.

ARCH AND VERA

Theatre—American.
Style—Singing and Dancing.
Time—Eight minutes.
Setting—"One."

Young fellow in Tuxedo, and girl in a short and low dress of brocaded blue, the bodice being covered with gold lace net and ornamented with orange ribbon and held up by pink satin shoulder straps, and wearing white slippers and stockings, opened their act with "Wonderful Dixie Land." This received a hand and was followed by the man with hat and cigar after the manner of Frisco. Some fast stepping was shown and a number of acrobatic feats.

Miss Vera then put over a "Blues" number well which went for a hand and subsequent to which Arch did some good acrobatic and Russian dancing.

A Chinese number "My China Man," with admirable diction, was sung in appropriate costume and the two did a dancing finish that sent them over quite well in the number two spot on the roof.

H. W. M.

MARY MINTER TO MARRY

LEXINGTON, Ky., July 9.—Mary Miles Minter, the motion picture star, is reported to be engaged to marry Orville Erringer, of Portland, Ore., who is a son of Theodore Erringer, of Chicago, formerly a resident of Paris, Ky.

A letter sent by Theodore Erringer to friends in Paris, announced the fact that his son is to marry the motion picture star upon her return from Europe, but no confirmation could be had from Miss Minter's friends in this city and Miss Minter denied the report that she was engaged to be married, prior to her sailing for a tour of Europe with her mother Mrs. Shelby and sister Margaret Shelby.

Orville Erringer is a traveling representative for a California fruit packing company and met Miss Minter at Hollywood where she was making a motion picture, "All Souls' Eve."

WHAT IS "BROADWAYITIS?"

Mrs. Harry Carroll, former Winter Garden girl who is suing her husband Harry Carroll, vaudeville artist and song writer, for a separation says:

"With some men the seed of Broadway is sown so deeply that they cannot be happy and content in the environment and atmosphere of a quiet home, surrounded by a loving and dutiful wife and beautiful children. They become afflicted with what I call 'Broadwayitis,' a terrible, malignant disease which spells doom, not only for themselves, but for their families as well."

Mrs. Carroll recently had her husband hauled into court for failure to pay her \$200 a week awarded by Justice Nathan Bijur.

Carroll says that he is not able to pay the amount and that his income instead of being \$100,000 a year as his wife states, is but \$350 a week, and therefore wishes a reduction in alimony; "but," declares Mrs. Carroll, "Harry contracted this 'Broadwayitis' before we were married, but I thought married life would cure him."

"Sad to say, it had no effect. It wasn't long before he went back to his old Broadway ways. As a result, I was compelled to leave him, taking with me our two children. Now I am living with my mother in a modest flat at No. 219 West One Hundred and Sixth street."

"Every girl should make sure that her husband isn't afflicted with 'Broadwayitis' before she marries him, because if they have that dread disease they are bound to find unhappiness in the end. It's mighty hard to cure them."

Carroll has made affidavits denying his wife's charges and says that the cause of the domestic disturbance has been his mother-in-law and sister-in-law.

BARRISCALE HERE IN SEPT.

SAN FRANCISCO, July 9.—"The Skirt," which is now in its second week at the Savoy Theatre here, starring Bessie Barriscale, will be brought to New York during the first week in September, when it will open at the Belmont Theatre. Miss Barriscale appears in cowboy outfit in the play.

LAMB "LAYOFFS" STAGE SHOW

Thirty members of the Lambs' Club, all "layoffs," have formed a summer traveling company, which will play week-end engagements around New York, presenting a two-act revue entitled "All Star Idlers of 1921." The company will operate on the co-operative plan, all sharing equally in the proceeds. The opening performance will be given this week at the Shubert Theatre on Thursday night, starting at midnight.

Friday and Saturday following the midnight show at the Shubert the show will play Asbury Park. The next week-end will be divided up between Stamford and New London, Connecticut, and the week-end following will be played at the Woods Theatre in Atlantic City.

The show is characterized a "vacation engagement," by Will Morrissey, who wrote the book. The dances, staged by Leon Errol and R. H. Burnside, will exploit such corporeal persons as Tom Lewis bedecked in abbreviated ballet costumes.

Among those in the cast are Ed Wynn, Wallace McCutcheon, Herbert Cortell, Tom Lewis, Fred Walton, Will Morrissey, William B. Mack, Ned A. Sparks, Victor Morley, Wellington Cross, Robert Woolsey, Gitz Rice, Joe Allen, Jed Prouty, Effingham Pinto, Stuart Wilson, Robert Pitkin, Reginald Barlow, Tom Walsh, Frank Belcher, Cyril Ring, Jack Rutherford, Robert Armstrong, Harry R. Allen, Harold Woolf, Adin Wilson, Adrian Rosley, Harry Short and Fred Manatt.

THREE NEW HOUSES FOR 'FRISCO

SAN FRANCISCO, July 9.—The Commonwealth Theatres, Inc., is the name of a new firm recently incorporated for the purpose of building new theatres in this city. The company has a capital stock of \$1,500,000, and will start by building three theatres in different residential sections of the town.

One will be erected in the Polk street district and will be in opposition to the Royal Theatre. The others will be in the Richmond district, which has the Coliseum Theatre, and the Haight street district, which now has the Haight and Superba Theatre. Construction on these will be started shortly.

PRESENTED BY THE ORIGINATOR

"JACK SNYDER'S FOUR BIG SONG HITS"

"A LITTLE BIRDIE WHISPERED IT TO ME"

"FRANKIE"

"BROTHER SONG TO MARGIE"

OH! JADA BABY

(SHE'S JUST A LITTLE BABY DOLL)

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Joseph Urban, designer of stage settings, sailed with his wife on the Royal Mail Steam Packet Company's *Orbita* to see his mother in Vienna and to get a brief rest. This is his first trip abroad in several years.

William A. Page, who has had charge of "The Queen of Sheba" and other pictures for William Fox, will sail for Europe July 30 to spend a vacation of several weeks in London and Paris.

Leon A. Berezniak, a theatrical lawyer of Chicago, leaves Chicago the fourteenth on a motor trip to New York. He expects to reach New York about the twentieth and he will then stop here at the Astor for a few days.

Gretchen Eastman, who has been doing a dancing act in vaudeville the past two years, will dance in the Greenwich Village Follies of 1921.

Ann Harding, Mina Gleason and Frances McLaughlin have been added to the cast of "Like A King," which will be produced in September by Adolph Klauber.

Irene Delroy, who is appearing in vaudeville with Tom Patricola, will play Washington, Baltimore and several of the New York houses after which she will go to Chicago for a few weeks' rest. She re-opens in September at the Majestic in Chicago; the act has 46 weeks booked over the Orpheum circuit for next season after which a trip abroad has been planned.

Blanche Lattell and Erl Corr, are taking a much needed rest at their cottage in Atlantic City. Mr. Corr was manager for Will Morrissey's "Oversea Revue," last season and has been engaged in the same capacity for next season.

ABOUT YOU! AND YOU!! AND YOU!!!

Walter Ayers, who is signed up by Augustus Pitou to play the part of Uncle Josh in "The Old Homestead," which opens August 8, is playing a special engagement with the stock company at Worcester.

Caldwell H. Brown, manager of the Liberty and Weller theatres of Zanesville, O., made a trip to New York last week to witness the Dempsey-Carpentier fight and incidentally spend a week or two in the metropolis.

Virginia Lee, the American dancer, returned to New York on the "Adriatic" last week.

Gilda Varesi and the American Company will go to London in "Enter Madame," either this Fall or next Spring, depending upon the conditions in the English metropolis.

Vardell and Sewell are having some new material written by Louise Weslyn and will be seen around New York shortly under the direction of Buddie Sheppard.

Hal Salter has joined the cast of the Knickerbocker Players at Syracuse. This week the play is "Business Before Pleasure" with Salter playing the role of "Mawruss."

Grace Wynden Vail, motion picture editor for the *New York American* and the *Journal*, is spending a two weeks' vacation at Worcester, Mass., with her husband, Edwin Vail, director of the Poli Players at the Grand Theatre.

Dana Desboro made her debut on Monday as the new leading lady for the Knickerbocker Players, at the Empire Theatre in Syracuse, opening with "Nightie Night."

Johnny Deece and Lydia arrived in New York on Monday, after a visit to the coast.

Fred Johnson, manager of the Court Theatre, Wheeling, West Va., is spending a week's vacation in New York. He arrived in the metropolis late last week in time to see the Dempsey fight.

Grace La Rue, a chorus girl in the cast of "The O'Brien Girl," has landed several sketches in the Boston papers, on her ability as an artist.

Eugene Meyers, manager of Loew's American, left for a two weeks' vacation last week, the first part of which he will spend in New York and the last half at Schroon Lake, New York.

Art Winton, director of publicity of the Salt Lake Orpheum and George Allan, manager of the house, are spending the summer vacation in San Francisco.

Pat Downey of "Downey and Whiting" have dissolved partnership and Pat will be known hereafter as Pat Moriarity.

GEST GETS RUSSIAN SHOW

While in Paris Morris Gest is reported to have contracted for the American production of the Russian show which has made such a success there. It is on the style of an American vaudeville show with sketches, monologues, songs, dances, etc., and has a character who acts as a sort of announcer like Raymond Hitchcock in the "Follies," except that this character, who is called "The Bat," wears evening clothes and takes no part in the show aside from this. The show is very entertaining and, according to an American producer who has just returned from abroad, should be a success on Broadway. It has many novel and unusual features.

PREFERRED CAREER TO HOUSEW'K

SAN FRANCISCO, Cal., July 11.—Galen Pearson, of the United States Transport Service, secured a divorce in Judge Shortall's court from Elva Pearson, who, under the stage name of Elva Nelson is associated with the "Forrest Fires Company," now playing in the East. They were married in Newport News in July, 1918, when he was in the navy.

JIMMIE HODGES

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MAYMEL and MURIEL BARNES

LA BELGE DUO

A DISPLAY OF DIFFERENT THINGS

THIS WEEK B. F. KEITH'S RIVERSIDE

DIRECTION OF PETE MACK

HARD TIMES FOR MUSICIANS

Hundreds of musicians, as well as twelve orchestras of recognized ability, who in the past have had no difficulty in getting Summer engagements, are now out of work in New York, due to the general slump that has overtaken the amusement business in all of its branches. The twelve orchestras in particular are capable of holding down, and have held jobs in the best Broadway resorts, their playing having been one of the featured attractions, yet Summer resort managers who in the past have made every attempt to supply the best type of combinations possible, now declare that any five dollar a day musician is all that they can afford to hire on account of the falling off of their business.

Five dollars a day is the limit that many out of town resorts are offering for musicians, said a prominent orchestra booking agent. The same places used to want the best regardless of salary. Many of these places are now hiring amateur college boys and others for the Summers at rates that no musician could possibly accept. "Some of the musicians are prevented by their union from taking jobs at low rates," said the booking agent. "But the majority, union or no union cannot afford to go out of town for five dollars a day."

That hard times are ahead for the musician is obvious as the near future will not offer much relief, the condition now prevailing may be alleviated by the opening of the theatres. For many of the musicians playing at the beaches will terminate their engagements about the same time and there will still be that many out of work.

BEISE AT BLOSSOM HEATH

Paul Beise, musical director, is now at the Blossom Heath Inn, and has taken full charge of the music at the resort. This orchestra is a good one.

ORCHESTRA NEWS**RUDY WIEDOFT IN LOS ANGELES**

Rudy Wiedoft's Californians, an orchestra with a reputation on the coast, opened for the Summer at the Cinderella Cafe, Los Angeles. Mr. Wiedoft, who is famed as a saxophone player, has a contract that calls for him and his organization to play at a Broadway resort for an indefinite run beginning next September.

TAPS IS ILL

Among those who slept in a draught near an open window during the last heat wave was Taps of Irving Berlin's orchestra department. Failing to be relieved by using much of Sloan's Liniment, and swinging his arms and twisting his neck, Taps took to his bed where he will probably remain for the next few days.

LENZBERG AT KAATERSKILL

Julius Lenzberg, the leader of the Riverside orchestra, is leading the orchestra at the Hotel Kaaterskill, Kaaterskill, N. Y., during the summer. While he is away Joseph Namias, the first violin, will lead the orchestra.

ISLAND BAND AT FIGHT

The Governor's Island Band, a military outfit, supplied the music at the Bob Martin-Frank Moran bout at the Boxing-drome Tuesday night. "Taps" of the Irving Berlin, Inc., house was in charge of the entertainment.

OEHLMAN AT GLEN ECHO

A. L. Oehlman's Orchestra is the new band that is delighting the patrons of Glen Echo Park, Washington, D. C., with their up to date dance music.

KOSARIN IN SOUTH AMERICA

Harry Kosarin and his "American Ragtime Band" are providing the natives and others of Rio de Janeiro with the latest American jazz music, at the International Palace and the Country Club. Mr. Kosarin is an American leader and won popularity with his novelty music.

NEW STRICKLAND COMBINATION

Chas. Strickland, whose "Eight American Harmony Boys" are playing at Young's Million Dollar Pier, Atlantic City, has a new combination, Mason-Dixon Orchestra which opened this week at the Blossom Heath Inn.

FERNANDEZ IN KOBE

J. T. Fernandez is the new conductor of the orchestra in the Oriental Hotel, Kobe, Japan, and is educating and treating the patrons to some of the jazz turned out by our local institutions.

FERRAR & WEBB AT PERRY'S

Ferrar & Webb's Novelty Orchestra are playing at Perry's, Coney Island. They are drawing big crowds to the resort and will remain there all season.

BERGEN IN PITTSBURGH

William J. Bergen is the musical director of Steel's Orchestra, the new band that is playing in the spacious Steel's Cafeteria, Pittsburgh, Penn.

ALABAMA FIVE CHANGE NAME

The Alabama Five will be known as the Royal Syncopators from now on. They are being booked by Harry Moss.

SYMPHONY AT CHAUTAUQUA

Tomorrow the New York Symphony Orchestra begins a Summer engagement at Chautauqua, N. Y., whither the players under Albert Stoessel and Rene Pollain will converge independently by divers routes. Many had planned to motor leisurely with their families over the beautiful lake country of Western New York. Ernest La Prade, a violinist, who was formerly an officer in the aviation branch of the army, planned to fly to Chautauqua if he could induce Lucien Schmit and Maurice Tivin to forego a parlor car for the thrills of the airplane. Hans Goettlich, the Symphony Society's librarian, with the flutist, Quinto Maganini, and Reber Johnston, arranged to go in his new forty-foot motorboat, believing that by using the State waterways, through canals, rivers and lakes, he would negotiate the entire distance with the exception of sixteen miles at the Chautauqua end of the trip.

Noon-hour concerts by the Neighborhood Orchestra of the American Orchestral Society are continuing to interest audiences able to enjoy symphonic work of a high order, even in the Summer months. A duplicate program next Tuesday noon in Battery Park and Thursday noon in Madison Square Park includes Nicolai's overture to "Merry Wives of Windsor," selections from Verdi's "Aida," symphony in G minor by Mozart, and the "Peer Gynt" suite of Grieg.

BIG ORCHESTRA FOR ST. JAMES

A feature of the new stock company which will play at the St. James, Boston, next season, will be a large orchestra under the direction of Charles E. Hector. Mr. Hector has made the St. James famous for its music while it was a vaudeville and picture house.

ULLMAN IS CHICAGO MGR.

Irving Ullman is the new Chicago manager for the Broadway Music Corporation.

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ARE DIFFERENT
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The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in
Front of Audience. Dir.—BART McHUGH

SINCLAIR & GRAY
IN A CYCLE OF YOUTH Direction—JOE MICHAELS

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JOE and CLARA NATHAN
A RAY OF SUNSHINE IN THE GARDEN OF VAUDEVILLE—A NOVELTY THAT IS DISTINCT

"PERSHING"
A NOVELTY SURPRISE Presented by E. L. BUTLER

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IN VAUDEVILLE IRENE FISHER at the Piano

HARRY GILBERT CHARACTER
SNAP SHOTS
Direction—U. B. O., Fred De Bondy, Marrinelli Office—Loew, Jack Potsdam

Wm. Cahill
THE MAN FROM IRELAND Direction—HARRY SHEA

THE CRESCENT COMEDY 4 In The Avon Comedy Four's Former Success
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Booked Solid Thanks to MR. LUBIN

THREE CLIFFORDS
RUTH CHERRY—SARAH VENABLE—HARRY CLIFFORD BOOKED SOLID LOEW CIRCUIT

INGENUE PAULINE ANDERSON

With
Jean Bedini's
Peek-a-Boo

JERRY TANEAN

FORTY FOR FIRST NATIONAL

Between forty and forty-five productions have been scheduled by Associated First National Pictures, Inc., for release during the season of 1921-1922. Some additions will undoubtedly be made to this list during the Autumn and Winter, but, in the main, the assemblage of attractions is complete and forms the most carefully selected and diversified group of independent productions that First National has ever offered.

Especially interest is attached to the news that two productions which have made history on the legitimate stage will be transferred to the screen. They are "Omar the Tentmaker" and "The Masquerader," both of which were written and staged by Richard Walton Tully, one of the most important figures in the theatrical profession. Guy Bates Post, who starred in these plays on the boards, has been engaged for the screen versions, which will be directed by James Young. Work has already started on "Omar the Tentmaker," under Mr. Tully's supervision.

Fanny Hurst's first novel, "Star Dust," classified as a "best seller," has been transformed into a photo-play with Hope Hampton as the star under the direction of Hobart Henly.

Norma and Constance Talmadge will each provide First National with four productions next season. Announcement is made that "big stories" have been obtained. The first of Norma's releases will be "The Sign on the Door," by Channing Pollock, to be followed by "The Wonderful Thing," written by Lillian Bradley and Forrest Halsey, both directed by Herbert Brenon. "Smilin' Through" will be Norma's next vehicle.

"Woman's Place," a John Emerson-Anita Loos story, will be an early release with Constance Talmadge. It will be followed to the screen by "Good for Nothing," another by the same authors, in which the entire Ziegfeld chorus will be used.

The first Charles Ray production for Fall release is Charles Hoyt's "A Midnight Bell," in which the star takes the part of a drummer making the small towns and becomes the leading figure in an exciting episode of village life. This will be followed by "Two Minutes to Go," a football story by Richard Andre. Other Ray productions already completed and ready for release are "The Barnstormer," by Richard Andre, and "R. S. V. P.," by Rob Wagner.

Additional First National releases announced for the coming season are as follows:

Charlie Chaplin's new picture, "Vanity Fair," not a picture of the Thackeray novel of the same name, but a travesty on the weakness of the wealthy, with Edna Purviance, Loyal Underwood, Harry Bergman, Rex Storey, John Rand, Lilita Parker and Al Garcia.

"Bits of Life," written by Marshall Neilan, Hugh Wiley, Walter Trumbull and Thomas McMarrow, with Marshall Neilan, Lou Chaney and other well known players in the cast. Directed and produced by Marshall Neilan.

"Retribution," by Perry N. Vekroff, a John M. Stahl production, with an all-star cast, including Barbara Castleton, Lewis

Stone, William Desmond and Richard Headrick. Mr. Stahl is now at work on another feature to follow "Retribution." "Serenade," an R. A. Walsh production, a colorful Spanish cast including George Cooper, with a cast including George Walsh, Josef Swickard, Bertram Grassby, James A. Marcus and Robie Johnson. The next Walsh production will be a picturization of Peter B. Kyne's famous "Kindred of the Dust."

Starring vehicles in which Anita Stewart will be seen include "The Invisible Pear," by Hampton Del Ruth; "The Price of Happiness," by Florence Auer, and "A Question of Honor," by Ruth Cross.

"Peachie," an original story by George Marion, Jr., is now being filmed with Katherine MacDonald as the star. Other productions already completed by the American beauty and which will be released during the coming season are "Her Social Value" and "Sticks and Stones."

Two specials starring Dorothy Phillips and directed by Allen Holubar are also on the First National releasing program. And Buster Keaton has commenced work on the first of six comedies to be distributed by the same organization.

"Tol'ble David," by Joseph Hergesheimer, will be Richard Barthelmess's first contribution to the screen as an independent star, while "My Lady Friends," the Carter De Haven production, with Mr. and Mrs. Carter De Haven in the leading roles, will be an early Fall release.

The Whitman Bennett special production to follow "Salvation Nell" to the silver sheet will be "Suspicion," personally directed by Mr. Bennett.

EUROPE'S SHOW BUSINESS BAD

Brock Pemberton, who has just returned from Europe, reports that conditions in the theatres there are generally bad, those in London being perhaps worse than elsewhere. He was in London during the coal strike and conditions there were so bad that in some cases receipts amounted to only two or three pounds. In addition house rents in London and other expenses are very high, so that few shows can make financial successes.

London has been experiencing the same conditions in regard to theatre rentals as have New York apartment dwellers. During the war and shortly after, while theatrical conditions were very good, houses were sold and leased several times over, the price mounting with each sale since it was necessary for each middleman to make a profit. As a result theatre rents are now sky high and make it almost impossible for a show to make a profit. This with the high expenses and the low receipts has made most of the shows which have been produced in London financial failures.

FORTUNE IN COSMETICS

A fortune of \$1,599,895 made in the manufacture of cosmetics was revealed by the appraisal of the estate of the late Ferdinand Hopkins by William C. Clark, transfer tax appraiser of Westchester County. The tax on the estate will take nearly \$50,000 from the fortune which Hopkins left to his wife and children.

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FILM FLASHES

Gladys Walton has just completed "High Heels" for the Universal.

"School Days" featuring Wesley Barry will shortly be released by the Biograph.

Ralph Ince has been assigned to direct William Faversham in "Justice," for Selznick.

Seena Owen in "Back Pay" will shortly be released by the "Cosmopolitan Productions."

Mabel Normand will sail for England within a few weeks, having completed "Molly O," on the coast.

"We'll Get You Yet," is the title of the next Hallmark Boys comedy to be placed on the market by the Federated.

Gladys Hulette has been engaged by Inspiration Pictures to play opposite Dick Barthelmess in "Tol'able David."

Helene Chadwick is to play opposite Tom Moore in "From the Ground Up." Rupert Hughes wrote the story.

Werner Brothers of St. Louis have purchased the Missouri state rights to "Dangerous Toys," a Federated feature.

Pearl White is studying the script of a new production which she will start at the Fox New York studio in the near future.

The Family Theatre, Shamokin, Pa., which was shut down six weeks ago, has re-opened with a one-show-a-night policy.

Vera Gordon will appear in Atlantic City July 18 in her act, after which she will return to New York to begin work on a new picture.

The name by which "Buster" Keaton was christened is Joseph Frank Keaton. However, he has always been known to fans as "Buster."

"Gold," a Peter B. Kyne story which appeared in the *Saturday Evening Post*, will be filmed by Mack & Withers as their initial production.

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REQUEST

Molly Malone has been engaged as leading woman in Peter B. Kyne's "The Sheriff of Cinabar," soon to be filmed. Hoot Gibson will play the title role.

Elliott Dexter, one of the twelve stars in "The Affairs of Anatol," Cecil B. De Mille's new production, has returned to New York from a vacation in Cleveland.

Julia Arthur, the noted actress, has been signed by D. W. Griffith for the role of the Countess, in the film version of "Two Orphans," the famous old play.

Milton Hoffman, formerly in charge of the Famous Players-Lasky west coast studios, has been appointed production manager of the Hollywood studios for Metro.

George Ali, the animal actor, has signed a contract to appear in a screen production of "Robin Hood." All returns to England to appear in pantomime Christmas time.

Maurice Tourneur's photoplay offering, "The Foolish Matrons," has been placed on the list of exceptional photoplays of the year by the National Board of Review.

The Broadway, Eighty-first Street, Bushwick, Orpheum and Riverside theatres in New York are playing Larry Semon's latest comedy, "The Bakery," this week.

Marshall Neilan's production, "The Lotus Eater," with John Barrymore in the principal role is already completed as well as the insertion of the titles by George Ade.

Dorothy Orth, formerly with Nora Bayes as a dancer, is now in motion pictures and said to be the smallest screen actress, weighing but 87 pounds with her clothes on.

Florence Reed's next picture will be called "Indiscretion." Pioneer will release this in September. Lionell Atwill and Gareth Hughes are seen in support of Miss Reed.

"Pershing's Crusaders," "The War Review," and "The Price of Peace," which show selected battle scenes taken by the Signal Corps of the United States, are being exhibited at the Metropolitan in Seattle.

William Russell will step out of his role when he starts on his next production for Fox. It is expected he will be seen as an adventurous young nobleman in a mythical kingdom in Europe.

The Precision Pictures Corporation is completing alterations on their studios at Lansdowne, and will start work on a series of two reel comedies under the direction of Joe Conway shortly.

Thomas B. Walsh has just completed his first independent production, "Wordly Goods." Barbara Castleton, Macey Harlam, Lucille Lee Stewart and Montagu Love are in the cast.

Randolph Lewis of the Pathe staff sailed for Europe on the S. S. *America* with a print of "Without Benefit of Clergy," which he will show to Rudyard Kipling, the author of the work.

The Park Street Investment Company, of Hartford, Conn., have incorporated with a capital stock of \$250,000, with a par value on each share of \$50. They will build theatres in Connecticut.

Cullen Landis is spending a little time between pictures at Long Beach, Cal., with a fishing rod. The mackerel, he reports, are biting. Landis has just finished playing an important part in "The Old Nest."

Goldwyn has received prints of "Theodora" and "The Ship," two Italian productions which arrived in New York last week. "The Ship" is from the story by Gabriel D'Annunzio, and "Theodora" was taken from the play by Victorien Sardou.

Clarence Badger has directed all of Will Rogers' pictures for Goldwyn. The first was "Almost a Husband," in which Peggy Wood was leading woman, and the last is "Doubling for Romeo," with Sylvia Breamer.

Lon Chaney and Raymond Hatton are conceded to be the greatest masters of make-up on the screen. Both are now working at the Goldwyn studios, Chaney in "Ace of Hearts" and Hatton with Will Rogers in "Doubling for Romeo."

Mack Sennett has closed his studios on the coast for two months. This is the first time that he has ever done so, but has a number of surplus films all ready in his vault, and intends to equalize the market by ceasing production for a short while.

Peter B. Kyne was a caller at Universal City the other day to consult with Harry Carey and Lucien Hubbard, scenario editor, concerning the first of several stories he has contracted to write for the popular Western star, and to be produced as Jewel features.

Constance, the sweetheart of D'Artagnan, will be played by Marguerite de la Motte in the production of "The Three Musketeers," now nearing completion at Douglas Fairbanks's studio. Miss de la Motte was Fairbanks' leading woman in "The Mark of Zoro."

Jack Retlaw, manager of the Gore-Ramish-Lesser west coast houses, gave free Sunday picture shows at the Belvedere and American theatres in Pomona, Cal., for those patrons whose vote had indicated their desires for Sunday shows following the recent visitation of the "Blue Law."

Bessie Barriscale, having finished her last picture in Los Angeles, will play at the head of her dramatic stock company in Oakland for four weeks and will then come to New York to start rehearsals on her new comedy, "The Skirt," which Richard G. Herndon of the Belmont Theatre will produce.

Viola Dana and the members of her company who have been at Catalina Island for several days filming exterior scenes for "Life's Darn Funny," Miss Dana's newest Metro picture, have returned to the Metro studios and again are busily engaged in working on the interior scenes for the production.

Lynwood Crystal Rapp, the four-year-old child who played the juvenile lead in Mary Pickford's "Polly Ann," has been signed for a long term, to be featured by the Hollycraft Corporation. This child has posed for Charles Dana Gibson, Howard Chandler Christy, Harrison Fisher and other famous artists.

Gladys Hulette, Ernest Torrence, Warner Hutchinson, Edmund Gurney, Marion Abbott, Walter Lewis, Lawrence Eddinger and Forrest Robinson, have been engaged to support Charles Barthelmess in his first starring vehicle under the direction of Inspiration Pictures, for the First National release, to be called "Tol'able David."

Reginald Barker's first step in his plans for individual picture production is the engagement of Roland Rushton, New York stage manager, as assistant. Throughout the past year Mr. Rushton has been studying motion picture technique with Mr. Barker, and in recognition of his attained proficiency he has been signed for at least two Reginald Barker productions.

The first picture in which Lady Diana Manners will be featured depicts the romance of the Duke of Rutland, one of her ancestors. The period of the picture will be the time of the great fire in London. Most of the scenes are to be taken at Hadon Hall, the home of the Manners family. The picture is being directed by J. Stuart Blackton.

Alma Rubens, who was seen in "Humoresque" and "The World and His Wife," will play the role of Sophie Carey in "Find the Woman," the mystery story by Arthur Somers Roche, which Tom Terriss is directing at W. R. Hearst's Astoria studio. Others in the cast are Eileen Huban, Harrison Ford, George MacQuarrie, Norman Kerry and Ethel Duray. Doty Hobart wrote the scenario.

For Leroy Scott's second original screen story, "Poverty of Riches," Goldwyn has assembled one of those distinguished casts that happen only once in a while. Richard Dix and Leatrice Joy have the leading roles, and the others are John Bowers, Louise Lovely, Irene Rich, Frankie Lee, Mary Jane Irving, David Winter, DeWitt C. Jennings, John Cossar and Roy Laidlaw. "Poverty of Riches" is a Reginald Barker production.

Clarence Badger, Will Rogers' director, has become the proud owner of a bridge which is considered by all the cowboy authorities in Arizona to be one of the most beautiful and serviceable ever made. It was presented to the Goldwyn director by Clay McGonigle and Tuck Reynolds, two well known cowboys, following the completion at Casa Grande, Ariz., of "Doubling for Romeo," in which Rogers used it. The bridge is woven by hand of horsehair and is in several colors.

Owing to illness, Seena Owen, who won so much praise for her work in the leading

role in "The Woman God Changed," the great Cosmopolitan Production, will not be able to enter the cast of "Find the Woman," the Arthur Somers Roche story now being filmed at W. R. Hearst's Astoria studio. Alma Rubens will take the part Miss Owen was to take. Tom Terriss is directing. Others in the cast are Eileen Huban, Harrison Ford, George MacQuarrie and Norman Kerry. Doty Hobart wrote the scenario.

Universal announces the following title changes: "The Harbor Road," featuring Mary Philbin, to "Danger Ahead"; "The Black Cap," featuring Carmel Myers, to "A Daughter of the Law"; "The Gossamer Web," featuring Edith Roberts, to "Luring Lips"; "Vengeance Trail," featuring George Larkin, to "Man Trackers"; "What Can You Expect?" featuring Gladys Walton, to "Short Skirts"; "The Scarlet Shawl," featuring Carmel Myers, to "The Kiss," and "Christmas Eve at Pilot Butte," featuring Harry Carey, to "The Fox."

"The Sign on the Door," Norma Talmadge's latest picture, will have its premiere New York showing at the Strand the week of July 17. "The Sign on the Door," Mary Murrillo's adaptation of Channing Pollock's mystery play, was directed by Herbert Brenon. The cast, in which Lew Cody and Charles Richman will be seen with Miss Talmadge for the first time, will also include David Proctor, Augustus Balfour, Mack Barnes, Helen Weir, Robert Agnew, Martinie Burnley, Paul McAllister, Lew Hendricks and Walter Bussell.

Alice Duer Miller is busy writing a new story for Goldwyn. It is entitled "Say It With Flowers," and will probably be used as a starring vehicle for Tom Moore. Mrs. Miller has already written an original story which Goldwyn is producing with Mr. Moore in the leading role—"The Man With Two Mothers."

The author is now in the east, her return from the Culver City studios being hastened by the news that her husband, Henry Wise Miller, the banker, had sustained injuries in an automobile accident.

Jean Paige, the Vitaphone star, who has not been seen on the screen since her appearance as Jessie Gordon, in Vitaphone's "Black Beauty," is to star in a new production, based on "The Prodigal Judge," by Caughan Kester, a story of ante-bellum days, with the locale mostly in Tennessee. While the novel takes its name from the judge—Col. Slocum Price Tuberville, a lovable hero, eloquent at every bar and Falstaffian in capacity of appetite and intellect—the interest centers mainly around the loves and fortunes of the pretty heroine, Betty Malroy.

"The Golem" began the fourth week of its engagement at the Criterion Theatre Sunday with every prospect of remaining at the intimate theatre until the fall. In its first three weeks at the Criterion, "The Golem" has already outstripped the record made by "Humoresque," last year's screen classic presented by Mr. Reizenfeld at the Criterion.

Paul Wegener, who directed the production as well as wrote the scenario, basing it on an old legend, plays the title role, that of the golem, the figure of clay brought to life by a rabbi in Prague during the middle ages.

GOLDWYN GETS ANOTHER FOREIGN

A third "foreign" film has been acquired for distribution in America by Goldwyn. Although made in Italy, the picture was directed by Herbert Brenon, one of the best known and most experienced of American producers, and its star is one of America's most popular screen and stage players, Marie Doro.

The picture is "Beatrice," an adaptation of Rider Haggard's romantic story of the rocky coast of Wales. Mr. Brenon directed it for the Unione Cinematografica Italiana de Roma. Photographing was done at the picturesque Italian city of Tarnone and many superbly beautiful backgrounds were caught by the camera.

"Beatrice" is one of Rider Haggard's popular romances. It has been widely read both in this country and in England. It has a strong love story, with good dramatic situations, built about the love triangle, but with all of Rider Haggard's fertility of invention and power of characterization.

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BIG BENEFIT AT FOX HILLS

The circus came and went in New York about three months ago or more, but it seemed as though it had returned in full old-time glory last Wednesday, when over three hundred N. V. A. members, led by R. F. Keith's Boys' Band, marched down Broadway from the clubhouse on Forty-sixth street to Forty-second street, and to the ferry, where they embarked for Fox Hills, Staten Island. In fact, it was a regular circus parade, for weren't there clowns, in their funny faces, doing somersaults and laughable tricks all the way? Ask any kid who stood on the sidewalk, and who was spanked by his mamma for following the parade all the way to the ferry. But it was worth the spanking, he'll tell you, to see those clowns, and that big, big man, who was really Fred H. Wilson, the champion stilt-walker of the world, treading along on his wooden legs.

Wilson bore a large sign, carrying the emblem of the N. V. A., and the sign, "The Vaudeville Artist Has Not Forgotten." Forgotten what?

Oh, that was the occasion! Simply over three hundred messages of happiness and smiles to the wounded soldiers confined to the hospital at Fox Hills. On foot and in motor cars they went, headed by Henry Chesterfield, secretary of the N. V. A., as grand marshal. The stilt-walker was attired in a white duck uniform, with brass buttons, and acted as drum major to the one hundred pieces played by the youngsters in the B. F. Keith's Boys' Band. By the way, Charles McManus, alderman of the district, is to be thanked for aiding in securing parade licenses, etc.

At two o'clock sharp on the midway at the hospital grounds the grand day was started with a magnificent display of fireworks and the "Star Spangled Banner" played by the band.

The grounds were all set up as good, if not better, than any circus ever had been prepared, thanks to the work of Harry Evans, who had been on the grounds for a week previous working day and night to get every tent and concession in readiness for the big event. Harry Pauli and Hugo Kelly, his able assistants, are also not to be forgotten.

We won't attempt to enumerate in order the different tents, for so many struck our eyes at the same time. In addition to the big circus canvases, there were also ten army tents, which were used for concessions. But there was the big vaudeville show, presented by Sammy Wright, a revue with twenty-two people called "Mademoiselle Carbone," which made a hit with the wounded boys from the moment it started. The chorus shimmied as wickedly as possible, and that was some wicked, for there were no policemen around. Rita Gould sang several songs, Shubie Smith, Ruby Rose, Edwin Lambert, Al Fox, Hilda Le Roy and Olive Hill did specialties which left unerasable memories with the boys.

Then there was Joe Wood's entire revue from Feltman's, Coney Island, which included the entire cast of twenty-two people, with every change of costume. The Hawaiian tent, which was under the direction of Clark, of Clark's Hawaiians, was chock full of the meanest hoola-hoola dancers and straw shakers that ever gathered under one roof—or, rather, top.

There were also the prize-fighters secured by Jimmy Davenport, who staged exhibition bouts, which included two kid boxers, the Sigler brothers, who showed the Carpentier-Dempsey affair wallop for wallop, in addition to Young Cohen, Kid Carter, Georgia Kitson, Jackie Norman, Dave Meader and Frankie Flynn.

We might mention here that a lot of the boxers, as well as the performers, went through the hospital, from ward to ward, staging bouts and entertaining those boys who were too severely injured to be able to come outside of their rooms as yet. The boys were also served with refreshments—but more of that later.

We may as well tell it now. It seems that the N. V. A. had given out quite a few thousand dollars' worth of scrip money to the soldiers, as well as the children of two orphan asylums and wounded boys of neighboring hospitals, who were also guests. This was the only money accepted for the lemonade, ice cream,

frankfurters, and paid for all the concessions. However, the money had been distributed the week previous, and it seems that the soldiers had started crap games, using the N. V. A. scrip money for stakes. One soldier had over fifteen hundred dollars for himself, while quite a few were "dead broke."

The concessions consisted of various games of chance, bowling pins tables, Japanese bowling and the pool games. Among the other tents were the Blackstone Mystery Tent, Achomar Ashanti, a mystery act with a dwarf, under the direction of C. J. Bell; Horace Golden's "Horse That Pershing Rode" was one of the big laughs; Prescott and Hope Eden did their mind-reading specialties, telling "past, present and future," with the assistance of a lot of pretty N. V. A. fortune-telleresses, and Little Lord Roberts was busy selling "hot dogs," some of which were larger than himself.

Others who aided materially in helping prepare and put the affair over were Glenn Condon, William Stewart, Walter Winchell, Major J. O. Donovan, Jimmy Lyons and Francis X. Donegan. John Liddy wasn't present, but the work he did on the affair for weeks previous certainly entitles him to more than honorable mention.

It is not with the intention of slighting anyone that we may have overlooked quite a few others who aided, and it is only because of lack of space that their names are not printed. But, after all, the entire affair was a grand and glorious success, simply because it was done with a remarkable spirit of co-operation and a desire to give the boys a real, live, healthy, American good time.

AMUSEMENT PARK PURCHASED

The amusement park established about a year ago on the Pinkney estate, comprising twenty-two lots on the west side of Fifth avenue between One Hundred and Forty-third and One Hundred and Forty-fourth streets, is to be a permanent fixture for this section of Harlem, which is almost exclusively inhabited by colored people.

Sam C. Michaels and Robert Yokley, who opened the park as tenants of the Pinkney estate, have, as the Mutual Amusement Company, contracted to purchase the block because the venture has proved a greater success than was anticipated.

WHITE'S SCANDALS OPENS

George White's "Scandals of 1921," the third of his annual series, opened at the Liberty Theatre, Monday night, a week earlier than was originally intended. Ann Pennington is featured, while the producer himself is much more in evidence than last year.

The revue, which has twenty scenes, played for a week in Atlantic City, things going so smoothly, Mr. White decided to bring it direct to New York.

The show will be reviewed in detail next week.

MASS FOR JOSEPHINE COHAN

A requiem mass, fifth anniversary, in memory of Josephine Cohan-Niblo, was celebrated at the Church of the Blessed Sacrament, Broadway and Seventy-first street, last Tuesday morning, July 12, at 10 o'clock.

CLUB MEETING CALLED

A meeting of the Burlesque Club will be held Sunday, July 24th, at 3.30 P. M. at which the Entertainment Committee will present its report on the Jamboree which was recently given at the Columbia.

The Board of Governors has arranged a smoker for men only for Thursday evening, July 28, at the Club Rooms, 161 West 44th Street. The entertainment will start promptly at 8.15 and refreshments will be served. No admission fee will be charged.

The names of those who have not yet paid their dues will be posted on the delinquent list after August 1.

BO-KOU SHOWS ACT

Bo-Kou, a foreign performer who has invented a system whereby the beating of the roulette wheel is an easy matter, gave a demonstration of his ability at the Astor Theatre on Wednesday night.

According to the demonstration shown Bo-Kou is a wonder and can easily beat any wheel in the world but the question naturally arises, "If he can, why doesn't he do it and corral all the money?" Bo-Kou's demonstration was interesting.

LARGEST MAN DIES

CAMBRIDGE, Mass., July 9.—Charles H. Jackson, of Brockton whose friends said he was the largest man in the world, died at a hospital here today.

In 1916 he weighed 630 pounds, but a five-year illness had reduced him to 400 pounds. He was 61 years old and was six feet tall.

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Split clog (wood sole) oxford ties in black kid.

Black kid flats, with spring heels.

INCE TO DIRECT "JUSTICE"

Ralph Ince, who will direct the Selznick Pictures production of John Galsworthy's "Justice," has been spending the last few weeks at his home in Bayside in a practically continuous study of the play and the Edward J. Montague continuity from which the screen version will be created.

Preparations for the actual photographing of the drama are nearing completion at the West Fort Lee studios under the personal supervision of Myron Selznick. Numerous interesting descriptions and sketches of British prison, court and office scenes have been received from James Fosdick, who was sent to England to secure data at first hand, and replicas of actual buildings and interiors are being prepared by the technical department, it is said.

It is expected that William Faversham, who is to play the star role of Falder, will begin work within a very short time, but it is the intention not to attempt to make this production under time-clock methods. The one endeavor is to interpret adequately the powerful Galsworthy theme.

The screen version will inevitably depart in certain respects from the stage version as seen on Broadway several seasons ago, but in color rather than essentials, it is reported. This will be in the shading of characterization of the various roles. An actor who even imitates another's interpretation of any part will produce something quite different in its effect.

In the casting of "Justice," Myron Selznick states that players will be secured without any thought of the manner in which the roles were created on the stage, but solely with an idea of approximating as closely as possible the spirit of the drama. Therefore, while the story will remain unchanged in all essentials, it will be presented in new colors.

Mr. Faversham will bring to the role of Falder all the dramatic force and understanding of his long and successful career and he will be surrounded by a cast which will be capable of bringing to each role a thoroughly intelligent interpretation.

IRIS PICTURE CO. FORMED

Announcement is made of the formation of the Iris Pictures Company, to produce a series of six super-photodramas for the first year to be released through the foremost independent exchanges.

Walter Steiner, director general of the new company, has, under his supervision, one of the most capable and experienced staff of assistants consisting of Vincent De Maria, former architect and interior decorator, as technical director; Frank De Maria, a well known cinematographer and inventor of a new camera for use during night work; Jack Goulde, one of the few successful pioneers in the moving picture business as business representative; and Meyer Keilsohn, prominent playwright and short-story writer as scenario editor.

Mr. Steiner and his staff are presently engaged in finding a suitable story for use as their initial production. Negotiations are pending for the acquisition of one of the finest and best equipped studio in the East where pictures of this company will be made. Mr. Goulde leaves next week on an extended tour of the Middle West to investigate film conditions and interview prominent film exchange men.

The offices of the Iris Pictures Company are located on the 8th floor, World Tower Building, 110 West 40th street, New York City.

TIMBERG PRODUCING NEW ACT

Herman Timberg is now preparing for production in vaudeville, a new act which he has written, called "The Bridal Sweet," which will be done by a cast of ten.

George Mayo, formerly of Allman and Mayo, has been placed under a two year contract by Timberg, and will be starred in the piece, which will open in September.

CONNELLY MANAGING JEFFERSON

Joe Connelly, formerly assistant manager to Emil Groth at the Coliseum Theatre, was appointed manager of the Jefferson Theatre last week, succeeding Fred Marshall, who resigned. Groth is back at the Coliseum.

MANY PERFORMERS ILL

CHICAGO, Ill., July 10.—Those numbered among the ill and injured in Chicago this week are:

Jean Clifford, a member of "Oh, Daddy," musical comedy company, who was operated upon for appendicitis.

Harry Rose, an outdoor showman, who was also operated upon for appendicitis.

Bettie Conley, a member of "The Passing Show," has been operated upon for tumor and is reported to be making a rapid recovery.

Vivian Spencer, also of "The Passing Show," is doing nicely following a serious operation.

Olive Ray, of "The Mike Kelly Show," has undergone an operation for intestinal trouble.

Stelle, a magician, has been operated upon for tumor.

Olga Hanson, musical director, is also a victim of tumor.

Anna Rockafeld has been discharged from the hospital, having fully recovered her health.

Edythe Meyer, with Howard's Versatile Sextette, has fully recovered from an operation for appendicitis and has been permitted to leave the hospital.

Laura Negille, a stock actress, has been operated upon for tumor of the foot.

George Murray, of "Way Down East," has been discharged, having fully recovered from his operation.

Billie Boyce, of burlesque, has recovered from an appendix operation and is convalescing at her home in Chicago.

Harry Cornell, juvenile comedian of the Congress Theatre, is under treatment for throat trouble.

Ola B. Elwood, of the Avenue Trio, is improving following an operation.

Peggy Perry, of "Pearls Musical Comedy," is reported to be doing splendidly and will be able to leave the hospital in two or three weeks.

Peggy Glenn, of the Rialto Stock Company, has recovered from an appendix operation and has returned to her home.

Jackie Burke, a member of "The Golden Crooks," who was operated upon for appendicitis, is doing splendidly.

Edna Hodges, wife of Jimmie Hodges, owner of the Hodges Companies, has undergone an operation for the straightening of bow legs.

Frank Haldky, who has been at the American Hospital with a broken leg, has fully recovered and has been permitted to return to his company.

"OPEN SHOP" FOR AMERICAN

At a meeting of the Board of Directors of the American Burlesque Circuit held in the Columbia Building, it was decided to follow the lead of the Columbia Burlesque Circuit and to operate the circuit on an open shop basis as far as the musicians and stage hands are concerned.

Afterwards at a meeting of both circuits, the decision was made to follow the plans originally outlined by the Columbia Circuit, which has already registered several thousand men to start work when the season opens. Though not union men most of the registrants, it is said, have had previous experience.

The directors of the American circuit had been assured, it was said, that the Columbia Wheel had registered enough men to start the new season on a complete open shop basis and that they would have no difficulty in similarly obtaining men to take the places of the union hands on their circuit.

The larger circuit will assist the American in every way, so the two, which together control 100 houses, can fight the issue to a finish. The move, according to a statement made several weeks ago by the directors of the Columbia Wheel, was necessitated by union interference and unreasonable demands for wages and working conditions, which made it impossible to operate the circuit at a profit.

AUDITORIUM BLDG. SOLD

CHICAGO, Ill., July 10.—The North Avenue Auditorium Theatre Building has been sold by Alex Block, Anton Klein and Ernest Block to Abraham and Israel Kriloff for a reported \$100,000, subject to \$69,000.

OPENS NEW OFFICE

With the upward trend in music as applied to motion picture theatres gaining rapid headway, and with exhibitors keenly alive to the worth of good music as a program feature, Synchronized Scenario Music Company of 64 East Jackson Boulevard, Chicago, makes an interesting announcement of the personnel of its executive staff.

Arthur J. Abrams, long associated with things musical in motion picture theatres, succeeds to the post of president of the company.

M. J. Mintz is both vice-president and general business manager.

George F. Meyers, at one time with Bryant Washburn in the old Essanay days and more recently production manager for the Magill-Weinsheimer Company, assumes the duties of sales manager.

Charles Donald Fox directs the publicity and advertising destinies of the company.

President Arthur J. Abrams announces the appointment of Paul H. Bush as general supervisor of the field, with H. S. Buck as division supervisor for the Eastern district, Leslie B. Mace in the Southern district, W. A. Haynes in the Central district and Hy Smith in the Western district.

Twenty-two distribution centers have been opened in as many key cities in the country. Prominent among distributors of the scores is Music Score Service Corporation of 1600 Broadway, N. Y., a corporation formed for the express purpose of rendering a music score service to exhibitors in the East. Their sales staff reports the signing of many important contracts for the installation of their service, prominent among which are those of the Stanley Circuit, the Poli Circuit, the Proctor Circuit, Fabian's Jersey houses, the Haring & Blumenthal chain, Ward & Glyn's Brooklyn houses and many others.

Synchronized Music Scores provides for the betterment of presentations. The scores are compiled by such authorities as Carl Edouarde, Hugo Riesenfeld, Erno Rapee, James C. Bradford and Joseph Carl Breil.

TRIXIE FRIGANZA HELD OVER

SAN FRANCISCO, July 9.—Trixie Friganza was the only hold over last week at the Orpheum with her new act called "My Little Bag O'Trix" and Jack Norton and Queenie Smith were the hold overs this week.

JACKSON TAKING VACATION

Ben E. Jackson, the manager of Fox's Audubon Theatre, at 166th street and Broadway, left for a vacation of five weeks on Monday. Mr. Ducerne, manager of the Academy of Music, will take charge of the house during his absence.

EDGAR ALLEN ON VACATION

Edgar Allen, booking manager of the Fox circuit, left New York last week for a few days' trip to visit his relatives at Utica, New York, and will return this week.

BECK ENTERTAINS KIDS

Martin Beck gave a private entertainment and party to the children of the members of his golf club in West End, New Jersey, on Monday, July 4th. The affair was held as an all-day fete.

OAKLAND ORPHEUM CLOSES

OAKLAND, July 9.—The Orpheum Theatre closed for the summer here tonight. Bailey and Cowan, with Estelle Davis, Trixie Friganza and Ce Dora headlined the closing bill.

DEATHS

TOM SIDMONS, JR., a resident of Newtown, Pa., son of Tom Sidmons of the Sidmons Brothers, was drowned at the State Street Bridge, Camden, N. J., while playing from one motor boat to another. The deceased was but fifteen years old and had been working in an act with his father for the past ten years as Sidmons and Sidmons. He was buried June 27 at Evergreen cemetery.

FRED WARD, once a popular vaudeville comedian and lately European representative for the Shuberts, died at the age of forty-six in the American Hospital at Neuilly of hemorrhage of the lungs. Mr. Ward was in Europe searching for acts for the Shuberts. When his condition became grave and he was taken to the hospital, he expressed a wish to be buried in Paris.

Twenty years ago, as a member of the team of Fields and Ward, he was one of the most popular comedians on the American vaudeville stage. He appeared frequently at the Victoria Music Hall and he also played the other circuits until his health failed about sixteen years ago. Then he became a vaudeville agent here and abroad, making a specialty of culling the European fields for American productions.

STEWART WALTERS, prominently identified with the theatrical business for the past thirty years, died suddenly at his home in Chicago on Sunday afternoon, July 10. He was fifty-one years old and is survived by a sister and two brothers who reside in Chicago. Walters was engagement booking manager of the T. Dwight Pepple Agency.

MAMIE MIDGLEY, of the vaudeville team of Charles and Mae Midgley, ended a career of thirty-five years on the American stage when she died at her home in Cincinnati after an illness of six months. She is survived by her husband and vaudeville partner, Charles Midgley, and her son, a former actor. Her sister, Mrs. J. W. Meara, of this city, was also widely known as an actress, and her niece, Irene Meara, is a burlesque star. A sister-in-law, Fannie Midgley, is a screen actress. Years ago Mamie Midgley was associated with Julia Marlowe.

HARRY BROOKS DAY, a composer and organist who was also well known in Brooklyn as a choirmaster of Protestant Episcopal churches, died Sunday at his summer home in Peterboro, N. H., at the age of sixty-three. He was born in Newmarket, N. H., and, after acquiring a preliminary musical education in St. Ann's Protestant Episcopal Church, Lowell, Mass., and in Grace Protestant Episcopal Church, Newton, Mass., he went to Munich to study at the Akademie der Tonkunst. After his return to this country he was organist and choirmaster of St. Michael's Protestant Episcopal Church and later of St. Luke's Protestant Episcopal Church in Brooklyn. He was a member of the Musicians' Club of New York City and of the Guild of Organists.

WILLIAM (BILLY) RITCHIE, motion picture comedian and well known on the speaking stage before his entrance into pictures, died in Los Angeles July 6 from injuries which he suffered two years ago when he was attacked by ostriches during the filming of a picture at a studio in Los Angeles. He was forty-two years old.

For many years Ritchie has been a partner of Rich (Shorty) McAllister, with whom he came to this country in March, 1905, and afterwards played in road productions and in vaudeville. He originated the Drunk and Bad Boy in Fred Karno's "Night in An English Music Hall." After leaving Karno, the two worked together for many years for Gus Hill in "Vanity Fair" and other shows. Ritchie finally went to the coast to play in pictures in which he remained till he was incapacitated. He leaves a wife and daughter.

DICK MADDOX, burlesque comedian, was found dead in bed at his home in Nutley, New Jersey, on Wednesday, June 29. He was forty-eight years old at the time of his death and leaves a wife and a baby, who was one year old the day he was cremated.

Maddox had been playing with the cartoon comedy "Ikey and Able," of which he wrote the book. His health had been failing for some time and he left the show on Monday, June 27. Shortly after arriving home he was seized with a severe coughing spell, which continued till his death.

He was well known in burlesque as a comedian and played burlesque stock at the Howard Athenaeum a season or two ago. Last season he was on tour with "Peck's Bad Boy," in which he played the part of Schultz, the grocer.

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GIRLS IN BLUE"

WARREN RELEASES FOR SEASON

F. B. Warren Corporation announces the first instalment of its production and releasing plans for the new season, beginning in September. It will distribute in the United States, Canada and the entire world, four Lois Weber productions, four Reginald Barker productions, four Victor Schertzinger productions and a group of four pictures from Europe to be known as the "International Big Four," with one picture from Scandinavia, one from France and one or two from Italy.

Announcement is also made that the Warren organization has obtained the revival or reissue rights of the famous George Kleine-Cines production "Quo Vadis?" for which half a dozen distributors have been competing; a fifth European production made by Sascha Films in Prague, Bohemia, entitled "Good and Evil," released under contract with the Herz Film Corporation of New York, which has been running for months in the principal European capitals, and the Will Bradley production, "Moongold," which is just finishing a run at the Criterion Theatre in New York.

The first Warren announcement comprises eighteen feature length productions by well known directors and concludes with the statement that other units to come through its distribution will be announced shortly. This new organization will release a production a week beginning September 4, in addition to a selection of short-length subjects.

Lois Weber's producing unit is well under way and her first production for release through the Warren organization, "The Blot," is already completed and is now being edited for delivery to the laboratory. Prints will be in all Warren branches by August 5. Pre-release engagements will begin in several large cities in late August, it is said. Miss Weber will make only four productions a year and having started work in March gained five additional months, or seventeen in all, in which to produce and deliver her four specials.

Reginald Barker is just starting production on the first of his unit of four "Reginald Barker Productions." The technical organization which Mr. Barker has assembled will remain intact and go with him. Mr. Barker is the first American director to open the new season with the release of a long-run picture made for Fall issue. This is his Goldwyn production, "The Old Nest," which opened on June 27 at the Astor Theatre, New York, and created a hit. All of Mr. Barker's new productions are to be released through the Warren organization. He is said to have completed his contracts with Goldwyn.

Victor Schertzinger comes into his own with "Victor Schertzinger Productions," for release through the Warren organization. He will also produce four pictures and already he is at work on the first of his unit, which at the moment has the title "Prosperity." No announcement has been made of his cast.

The Warren organization at the moment is guarding the secret as to what four pictures are included in what it announces as its "International Big Four" productions.

It is believed that the Warren forces release certain one-reel scenic productions of unusual character, as well as a highly popular make of two-reel comedies.

THEDA BARA MARRIES

Theda Bara, the screen star and more recently seen in "The Blue Flame," was married secretly last week to C. J. Brabin, her screen director, at Greenwich, Connecticut, by a Justice of the Peace.

Recent rumors that the pair were to be married had been denied by each.

Brabin was a director for the Fox Film Corporation and directed Miss Bara in all her plays; he is English, about forty years of age and his wife about thirty-one. The whereabouts of the two are unknown.

BUILDING NEW "MOVIE" THEATRE

CLINTON, Okla., July 9.—Work has been started on a new motion picture theatre which is being built by E. G. Welch. The house will be erected at a cost of \$75,000.

GOLDWYN COMPLETES NINETEEN

Goldwyn announces that negatives of nineteen out of the twenty-five fifth year productions named for Fall release have been completed. Prints of these nineteen pictures will soon be in all twenty-two Goldwyn branch exchanges offices ready for inspection by exhibitors.

Among the productions, the negatives of which have been completed, are the two Rupert Hughes pictures which are to receive a national advertising campaign at the time of their release to exhibitors in the Fall, "The Old Nest" and "Dangerous Curve Ahead," Charles Kenyon's "The Invisible Power," with Irene Rich, House Peters, Sydney Ainsworth and DeWitt C. Jennings; "Doubling for Romeo," Elmer L. Rice's starring vehicle for Will Rogers; "Beating the Game," Charles Kenyon's story written especially for Tom Moore; Gouverneur Morris' "Ace of Hearts," with Lon Chaney, Leatrice Joy and John Bowers; Betty Compson in her own production of "For Those We Love" with Lon Chaney; "All's Fair in Love," from Thompson Buchanan's stage comedy, "The Bridal Path," with Richard Dix and May Collins; Vivian Martin in the second Messmore Kendall production, "Pardon My French," from an Edward Childs Carpenter story; D'Annunzio's spectacular story of the birth of Venice, "The Ship," and the Ambrosio spectacle made from Victorien Sardou's romantic drama, "Theodora."

Goldwyn is in receipt of letters from many exhibitors commenting upon its new releasing policy for fifth year productions and asking for detailed information about the new policy and when prints of the productions would be in branch exchanges for inspection.

"SHEBA" TO RUN UNTIL AUG. 13

Now that the Summer season is well under way with the dawn of the new theatrical season in sight, it is worthy of note that one big feature picture on Broadway has proven so popular that it survived the hot blasts of Summer and that it will continue right through the heated term until August 13. This picture is the William Fox spectacle, "The Queen of Sheba," which has been shown continuously at the Lyric Theatre since the first week in April.

William Fox has two other big pictures on Broadway which are doing big business, "Over the Hill" at the Park Theatre and "A Connecticut Yankee" at the Central Theatre, but both of these pictures are playing at what might be called the popular scale of prices. "The Queen of Sheba" has consistently maintained the two-dollar schedule of prices since its first production, and its receipts have been highly satisfactory to Mr. Fox, he says.

In fact William Fox is so well pleased with the success of "The Queen of Sheba" in New York that he will have eighteen prints of this picture on tour next season, playing regular theatres at regular two-dollar prices.

The popularity of "The Queen of Sheba" is due not only to the beauty of the scenes and the big massing of crowds, but possibly one of the most important factors is the big chariot race which sets a new mark of spectacular achievement in the world of motion pictures.

The chariot race is really a thriller of the first magnitude and, more than any other feature, it has helped to make "The Queen of Sheba" one of the biggest recent screen successes.

SCENARIO WRITER POISONED

Zelda Crosby, a photoplay scenario writer for the Famous Players-Lasky film combination, was found in her apartments at 28 East 55th Street unconscious and in a critical condition as the result of having been poisoned.

Near Miss Crosby who is twenty-five years of age and very pretty, was discovered a cloth saturated with veronal but no trace of any poison could be found in the apartment.

After being treated with white of eggs, a stomach pump and a lung-motor, Miss Crosby was taken to Bellevue as a patient and a prisoner, charged with attempted suicide.

PYRAMID WORK TO START

Actual work on the first Pyramid production will commence before the end of this month, according to an announcement made by Walter E. Greene, president of Pyramid Pictures, Inc. Ray C. Smallwood, who is to be in charge of the first producing unit, has secured his story, but will not make it known until he has decided upon a suitable name for his first feature to be released to the independent market under the Pyramid banner.

Mr. Greene and Mr. Smallwood are more than busy at the executive offices of the company at 150 West Thirty-fourth street securing men suitable to aid them in producing features. The studio at which the pictures will be made will be announced this week. As soon as this announcement is made Mr. Smallwood will start casting. "The success of the independent producer is further assured by the enthusiasm and integrity of the independent exhibitors at their first mammoth session in Minneapolis last week," said Mr. Greene. "Their spirit of fight is an omen of good luck. Never before in the history of motion pictures has there been a convention more unified than the one just brought to a successful close. Harmony was the keynote and each and every one present proved himself ready to do everything possible to make the independent market the market of the best motion pictures."

"It is a sort of gratification to me to know that Pyramid Pictures, Inc., enters the field at a time when the independent producer is crying for a better product. We shall answer that cry by giving him only those pictures that possess a 100 per cent box office value plus entertainment and merit. In Mr. Smallwood we have a director noted for his safety and yet capable of building mammoth productions which reflect in splendor every penny expended. His work with Mme. Nazimova and his past performances with other stars give us an assurance that the product he shall give to Pyramid will be worthy of his name," continued Mr. Greene.

TEARLE PICTURES READY

The Selznick production forces are getting far ahead on Conway Tearle issues for the forthcoming season. The first Tearle series of features are finished, and "The Fighter," set for distribution July 20, is now ready in the various Select exchanges. "The Fighter" is the fifth release in which Mr. Tearle has been starred since he joined the Selznick forces.

Alan Crosland, directing "Shadows of the Sea," has spent the last fortnight on Long Island Sound and at the extreme end of Long Island, making "water scenes" for Mr. Tearle's present screening. The producing forces have lived on a beautiful steam yacht, chartered for the purpose of filming the many dramatic incidents that occur on board ship.

The studios were made at Fort Lee, N. J., where a host of extras pictured life in sailor's boarding houses and drinking dives along New York's water front during the days when Volstead was unknown. Particular attention was given to these scenes, as so much of the plot depends upon the details that here found the basis of the complications.

A third Tearle production that gets into the Selznick announcements is "After Midnight," a feature completed some time ago under direction of Ralph Ince. Previously this offering has been referred to under its working title, "Ye Shall Pay," but it is now announced that "After Midnight" will be its exhibition caption.

Zena Keefe, another Selznick star, played opposite Mr. Tearle in the production "After Midnight," and with Ralph Ince, still another Selznick star, directing, there is here a combination of "names" for billing purposes that means a great deal in the matter of selling the picture to the public. As has been said, "After Midnight" will not be released for some time to come.

ENLARGING THE HI-ART

LOCKPORT, N. Y., July 12.—Lanigan and Kelly are enlarging their Hi-Art Theatre to a capacity of 3,500 seats. There will be a new stage installed, as well as the screen, and other modern equipment will be added.

MEYERS BILL KILLED

Motion picture censorship has again been defeated in Washington, D. C. Advice received by the National Association of the Motion Picture Industry from its Washington Bureau conveyed this cheering news.

Recently Senator Myers, of Montana, introduced a bill in the Senate providing for a Board of Motion Picture Censors for the District of Columbia. It was referred to the Congressional District Committee, which in turn referred the matter to the District of Columbia Commissioners for report.

On Thursday, July 7, the District Commissioners reported unfavorably upon the proposed measure, which automatically kills the bill. They advised the Congressional District Committee that the Washington public is not in favor of censorship and that any need for stricter regulation of motion pictures in the District had been amply met by the recent amendments to the police rules, prescribing what can be shown upon the screens of Washington.

The defeat of Senator Myers' bill is looked upon as a rebuff to the International Reform Bureau of which Dr. Wilbur F. Crafts is the head. Senator Myers is a member of the Advisory Council of the International Reform Bureau and while Dr. Crafts himself, has protested that he is against legalized censorship, the fact that Senator Myers is identified with the Bureau is generally regarded as indicative that the Washington Censor bill was sponsored by the professional reformers.

This is the second time in a few months that film censorship has been defeated in Washington. Late in the Winter Dr. Crafts brought the matter up and a public hearing was held by the District Commissioners. At that hearing the National Association was represented by D. W. Griffith, Gabriel L. Hess, chairman of the Censorship Committee; Paul H. Cromelia, C. C. Pettijohn and Frederick H. Elliott, Executive Secretary of the National Association. The Washington exhibitors, represented by Harry Crandall, George W. Tu'ler, president of the local exchange managers' association and others also attended the hearing and a strong anti-censorship argument was presented. The result at that time was a decision by the District Commissioners that censorship was not advisable but that more stringent police regulations should be adopted.

This ended the censorship controversy in Washington, until Senator Myers introduced his bill in the Senate a few weeks ago. Immediately after the bill was introduced an active campaign against it was begun by the National Association through its Washington representative, Jack S. Connolly, with the result that the censorship menace in the national capitol has again been removed.

HIPO. FILMS CONTINUE

"The Twice Born Woman" and "Tradition," the two Malcolm Strauss productions released by the Sonora Films Corporation, a new firm, will run two more weeks at the Hippodrome, or until rehearsals begin on the next Dillingham productions. They plan to release the two films on a state rights basis, with the possible exception of the larger towns, in which they may exploit the films themselves.

The Sonora Film Corporation are planning to produce 30 films within the next year, and also establish exchanges in the leading cities of the United States.

LETTER LIST

GENTLEMEN	Mackie, Jas. E.	Eastman, Marion
Coleman, G. McKinley	Metz, Theo. A.	Edyth, Rose
Coleman, Dan	Nugent, Bob	Elliott, Miss Lou
Crawford, Jack	Osborne, Nat	Fox, Josephine L.
Dull, Harold	Meyer, Antonio	Greenwood, Win-
Delano, Dell	Sparrell, J. R.	Soma, Leslie
Gorman, Johnnie	Sullivan, Billy H.	Hendrix, Clara
Grupper, Samuel	Richards, Geo.	La Rochelle, An-
Hall, Reid	Vernee, Mr.	nette
Gould, Frank	Warren, Fred T.	Mayer, Helen
Lang, Edw.	Walton, Fred	Maxwell, Irene
Kearney, Jack	LADIES	Rockwell, Maude
Kinneard, Jack	Arkwright, Marie	St. Clair, Clarence
Keltner, The	Albertini, Ethel	White, Flo
Leahy, Chas.	Chadwick, Una	Wm.
La Dell, Bert	Caldwell, Gladys	Wilson, Miss P.
Murphy, Francis	Connors, Peggy	Wainwright, Mrs.
Marshall, G. O.	Farnworth, Bir-	
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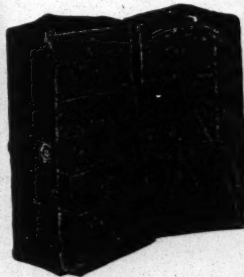
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Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kleinman, Equitable Bldg., 120 B'way, New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

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